

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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If I were a playwright I would certainly introduce the new and interesting type of man as exemplified in the society jockey of to-day in the person of Mr. "Tod" Sloane, who was in New York last week en route from London to San Francisco.

Here is a young man who has literally ridden himself into fame—ridden into the houses of the British aristocracy. He has as many engagements, letters, cards and calls upon his time as though he were a professional beauty. He has seventeen trunks of clothes and a valet. He has grown rich within a few years. Through his association with people of note abroad he has picked up a certain veneer of expression and manner that will carry him through life as successfully as it has taken him past the winning post many times.

As the central figure for an up-to-date comedy "Tod" Sloane could not fail to be interesting. His views on the theatre struck me as unique. "I like to go to the theatre," he said, "not so much for the play as to see the people."

Here is a little verse the Matinee Girl wrote the other day when some one bet her there was no rhyme for sealskin. It is called "Cause and Effect":

When the bloom is on her sealskin
Jacket button violets have slept on;
Then his pocketbook of sealskin
Looks as though it had been stepped on:

This is original, as are all of my poems. I won a pound of Huyler's on it.

Why is it that opera singers are so dreadfully haughty and hard to see? One can see great actors and famous people of all sorts without very great trouble, as a rule.

Most of these people seem to realize that while reporting for a paper is not the noblest vocation in the world, it is, nevertheless, as necessary to the writer as the profession of the actor, lecturer, explorer, or minister.

But with the operatic diva everything is different. Not only does she disdain to see the reporter who has been assigned to interview her, but she makes the matter much worse by making engagements which she breaks with as little compunction as she would tear up a bit of paper.

It is a difficult and disappointing thing to realize that a beautiful voice does not always accompany a generous, courteous nature.

I hate to think that the artiste must necessarily be a female cad just because she happens to have a sweet voice.

But so many people are disappointing in this world that it is always a pleasure to record one of the other sort.

Last week I had one really good time. It was the afternoon I met Sophy Loury, the artist whose clever work in the Christmas Mirror awoke such general admiration.

Miss Loury is a Washington girl who came on from New York in order to be nearer the magazines, the books and the pictures. She is one of the hard-working, earnest sort of women that command your admiration and respect in this age of frivolousness and superficiality.

She can do almost every kind of work. Her posters are delightfully unique and Frenchy without being imitations. Her miniatures are delicate and wonderful bits of work. Her designs in embroidery, her book covers, all show wonderful originality and skill in execution. She has done more than command the success which she has achieved since coming to New York—she has deserved it.

Her personality is as picturesque as her work. She is a slight, dark-eyed young woman with a somewhat Egyptian cast of face. At her work she wears a velvet blouse over fresh white linen shirt waists. Her studio is a maze of beautiful rugs, draperies, armor, masques, old china and photographs and books.

The black cat that figures in so many of her posters and drawings exists in real life. It is called Ben Hur.

"Why?" I asked. I expected some story of the artist's fondness for Wallace's hero.

"Well," she answered, "we had the cat some time before we were quite certain as to its sex. When we discovered that we decided to name the cat. What shall we call it? Then we finally agreed that it had been here so long that we'd just keep on calling it that."

Is there anything in the world as pleasing to read as a timely verse? It always makes me mad to have a sappho sonnet staring me in the face from a horse car panel when I am thinking great thoughts and wondering with inward glee if the conductor has really forgotten about my fare.

It was on such an occasion recently that out of sheer mirthfulness of spirit I indited the following lines. They are ("After Munkittrick"). I've called them that because it is so much more artistic to have the thing in parenthesis in place of an ordinary title. Only be dense enough and you'll force your reader to respect you even if he cannot understand you.

This is it (to be spoken):

When the chin is on the chilla
And the seal is on the skinne
Then it is that Sweete Priscilla
stryke me for my hard earned time
Aske for money, ye lep'nt ye pinn.
To buy turras to wrappe her inne.
When the chin is on the chilla
And the seal is on the skinne!

Nice lines, aren't they? I never had any

trouble writing verses of that sort. It's trying to sell them that causes all the trouble.

"I really ought to be writing librettos for great operas. Don't you think so—now, honestly?"

—

May Irwin has a new "coo" song, I understand. The refrain complains that "You're growing cold!" I believe that while she sings it a sealskin saque is to be handed to her from the wings, while a light fall of snow will flutter down from the flies. Which is one of Mr. Aronson's ideas.

THE MATINEE GIRL

JEROME SYKES.

Jerome Sykes, whose portrait is to be found upon the first page of this issue of THE MIRROR, was born at Washington, D. C., and is a graduate of Princeton University. With the Princeton Glee Club he visited Europe and there encountered a Parisian impresario, who was so convinced of the possibilities of the young American's magnificent voice that Mr. Sykes was persuaded to remain abroad for two years of study and vocal training. Declining many flattering offers to sing on the continent, Mr. Sykes returned to his native land, where his success as a comic opera comedian has been uninterrupted.

With Marie Tempest in the original Casino production of The Fencing Master, Mr. Sykes won a high place in metropolitan esteem by his capital singing and his excellent work as a comedienne. Very successful engagements followed in Robin Hood and, last season, with the Lillian Russell Opera company in An American Beauty.

During the Summer Mr. Sykes appeared for a brief period in the original production of One (then A) Round of Pleasure, in this city, and later joined the Broadway Theatre Opera company, as a member of which organization he is now scoring his most pronounced triumph as Foxy Quiller, the exceedingly humorous constable in The Highwayman. Apart from his capital singing in this role, Mr. Sykes offers a very clever character sketch of the vain, pompous, bragging, yet timorous Quiller, and his many funny lines are spoken with keenest appreciation of their humor.

ELKS' LARGEST INITIATION.

Jan. 18 will long be remembered by the Fort Wayne, Ind., Elks, it being the day of the initiation of the largest number of candidates ever taken into the order. Last Fall the members of the lodge decided to open the books for the acceptance of members, and the men who composed the order at that time went to work to register new members. Their labors covered a period of several months, and the results have been most wonderful. The initiating team of the lodge, No. 185, put one hundred members through the process which made them full members of the organization.

The entire lodge composed the Reception Committee, and early in the morning sub-committees went to the depots to receive visiting brethren. During the afternoon delegations arrived from Toledo, Defiance, Marion, Ohio; Lafayette, Logansport, Peru, Kokomo, Grand Rapids, Kalamazoo, Chicago, Cincinnati, Findlay, and Marion, Ind. Among the distinguished visitors were: D. L. Watson, of Terre Haute, District Deputy for Southern Indiana; A. B. Armstrong, of Kokomo, District Deputy for Northern Indiana, and John Galvin, of Cincinnati, a prominent candidate for Grand Exalted Ruler.

Good cheer, such as is always found at the social sessions of the Elks, was abundant, and those assembled about the banquet board had all the enjoyment that could be crowded into the space of three hours.

IMMEDIATE AND SUBSTANTIAL RETURNS."

The following letter from the manager of the Winnipeg Theatre, Winnipeg, Man.; the Metropolitan Theatre, Grand Forks, N. D., and the Fargo Opera House, Fargo, N. D., shows the great value of THE MIRROR as an advertising medium:

WINNIPEG, Jan. 24, 1898.
New York Dramatic Mirror, 112 Broadway, New York:

Inclosed find draft to cover my account.

As a result of the advertisement in THE MIRROR I have secured two strong attractions for "Bonspiel" week.

In fact, I have never yet failed to get immediate and substantial returns from investments in your advertising columns.

Very truly yours,

C. P. WALKER.

CHARLES COGHLAN QUALIFIES HIS LINES.

Charles Coghlan and his company gave a professional matinee of The Royal Box at the Garden Theatre last Tuesday, before a very large and highly appreciative audience of players. Mr. Coghlan, when called upon for a speech, took occasion to qualify in great measure the lines uttered by him in the play in the scene when the actor, Clarence, advises Celia Pryce against the life of the stage. These lines, which were printed upon parchment and distributed as souvenirs during the recent engagement of Mr. Coghlan at the Fifth Avenue Theatre, had given rise to no little comment for the reason that their language is especially forceful and admits of no misconstruction. In his speech Mr. Coghlan referred to these lines and expressed the wish to disclaim, as a veteran, any belief in their truth, declaring that he had found the people of the stage quite like those in other walks of life.

AN ALASKAN ENTERPRISE.

E. J. Carpenter is now in Portland, Ore., arranging to take the Sanford Dodge company to Alaska. He believes that a good stock company would pay in that section, and if arrangements are made he will take a company of twelve people to the frozen north.

GOSSIP OF THE TOWN.

The Penn Mutual Life Insurance company and Lotta M. Crabtree secured judgments for \$46,125 and \$23,694.31 respectively, at Akron, Ohio, last week, against the estate of the late Henry E. Abbey. The judgments were taken on real estate mortgages.

Blanche Chapman has resigned from The Isle of Champagne.

Madame Carina Jordan was removed last week from a hospital to her home in Mount Vernon, N. Y.

Mrs. Oscar Hall (Josie Winters) joined Murray and Mack, on January 25, at Kansas City.

Fred W. Peters retired from George W. Monroe's company at the close of the Brooklyn engagement.

Mrs. Helen McGowen rejoined A Thoroughbred at Columbus, Texas, on January 24, after being out of the cast for a week, suffering with peritonitis.

W. H. Barry, of the Alhambra Theatre, Chicago, has decided to delay the opening of The Air Ship, Joseph M. Galt's new farce-comedy, until the beginning of the regular season. The tour will open about Sept. 1.

The annual tour of the Lyceum Theatre Stock company will begin about April 1.

Harriet Bond has retired from May Irwin's company, and is recovering from an attack of appendicitis. Edythe Totten has replaced her in The Swell Miss Fitzwell, at the Bijou.

Jean Reynolds has closed a two weeks' special engagement at Forepaugh's Theatre, Philadelphia. The press were unanimous in praise of her acting. Mrs. Forepaugh has offered her a return engagement.

Mattie Nichols has already signed with the Russell Brothers for next season to play the leading soubrette role and to do her single specialty. She will join her sister, Alice, doing their acrobatic act in vaudeville until rehearsals commence in September.

Guy Brothers' Minstrels are playing to their usual good business, giving satisfaction everywhere by their high class entertainment to large audiences including many ladies. The company number thirty-two people, G. R. and W. H. Guy being the proprietors.

Carrie Whyte, daughter of Isadore Rush, is to make her professional debut shortly, appearing with Roland Reed.

Seymour Stratton's Comedians, after being out continuously since Aug. 6, 1896, have been compelled to close because of the serious illness of Inn Cloughan, the leading lady, who has come to New York for treatment. T. Seymour Stratton will present for a brief time his own play, assisted by amateurs, for local benefits, under management of C. W. Stanley.

The Isaac Payton Comedy company has found business excellent in Eastern Kansas.

Henry Miller will present The Master, by Stewart Ogilvie, at the Garden Theatre, in this city, on February 21.

Fanny Rice will be seen in New York in the Spring, when she will present a revised version of At the French Ball, and a new comedy.

Digby Bell will present The Hoosier Doctor, for the first time here, at the Fourteenth Street Theatre, in March.

Will Chapman and Blanche Warren are said to be pirating Lynwood, Kentuck, Mountain Pink, and My Partner, at the Cœur d'Alene Theatre, Spokane, Wash.

The Victoria Cross, the successful English melodrama by J. W. Whitbread, probably will be produced this season at the Fourteenth Street Theatre.

Murray and Mack will not separate as has been reported, but will continue to star together. They will revive Finnigan's Ball rewritten up to date, and will remain under the management of Joe W. Spears.

N. L. Kellogg has secured Hands Across the Sea and will take it out in about two years with an entirely new scenic outfit. A number of changes will be made in the cast.

The esteem in which Charles C. Brandt was held by the members of The Prisoner of Zenda company, was shown when Mr. Brandt closed his season with that company recently in Memphis. At his last performance he was called from his dressing-room, and while out a traveling bag and a roll of parchment were left on his dressing table. Mr. Brandt's surprise on returning was exceeded only by his gratitude toward his fellow players. The traveling bag, a beautiful "Gladstone," was marked with Mr. Brandt's monogram in sterling silver on the side, and on the tag in the same material read "Charles C. Brandt, from The Prisoner of Zenda Co."

On the parchment, signed by the entire company, was the following: "Lyceum Theatre, Memphis, Tenn., Jan. 15, 1898. To Charles C. Brandt, from The Prisoner of Zenda Co."

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IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 29.

An excellent and altogether pleasing revival of The Senator has served to make Mr. Crane's annual engagement on this side of the river a very pleasant one during the current week at the Montauk, where the regular patrons of Colonel Sims' hand-some establishment have enjoyed a rendition of David D. Ladd's comedy comparing more than favorably with its presentation during the two notable runs of over one hundred consecutive performances each that this play attained on successive occasions some years ago at the Star Theatre. The most artistic enactment is seen that of Percy Brooks, whose delineation of Silas Damon was not only technically perfect, but also exhibited a highly sympathetic temperament. The Honorable Rivers of W. H. Crane appeals as forcibly as ever to those who are thoroughly American and fond of it. Prolonged repetition has not caused Mr. Crane to abate one jot in either its interest or finish. The role of Mrs. Hilary, so linked with pleasant recollections of regretted George Drew-Barrymore, is now assumed by Annie Irish, who gave it with skill and humor, exhibiting incidentally some handsome costumes that were not only costly, but becoming as well. The Josie Armstrong of Frances Stevens proved to be a rollicking and mirth infectious creation that found general favor, as for that matter did the entire cast, not a single part being in other than capable hands. Julia Marlowe next comes for a fortnight, her first week being devoted to The Countess Valiska, the second being taken up with a repertoire.

A varied programme has been on at the Amphion, where The Cat and the Cherub has received its first presentations in Brooklyn. Chester Bailey Fernand's Chinese play is interesting, but not equal to the one that preceded it here some weeks ago. Neither was it an elaborately produced either in detail or scenic accessories. The part of the Doctor as portrayed by William Beach was, however, a characterization to be long remembered. A comedy that followed, entitled A Gay Deciever, by Paul Wistach, was fairly amusing and adequately acted, but was handicapped in being used as a medium for the introduction of Anna Held, whose act served as an anti-climax, for after her "turn" was finished a large percentage of those present seemed to have no further interest in that which was to follow, but left immediately, making any amount of bustle in so doing, to the discomfort of those that remained. A startling reminder that time flies has been impressed upon those who remember M. A. Kennedy in the trim and dapper garbed leading man at the old Brooklyn Theatre, in comedies like A Happy Pair, with Lillian Conwell as Mrs. Honeyton, and the take-down during the current week of the same "Mike" Kennedy, now of round form, and as a rousing foil to Anna Held in one of her risque songs. Manager Leo Ottolengui's next feature will be My Friend from India.

The second week of The Circus Girl at the Columbian has been no more prolific of artistic results than was the first. The addition of Gladys Wallis to the cast has brightened it up a bit, as the Brooklyn Eagle said on Tuesday. Amanda Fabris, with the exception of Mabel Baker, is the only one in the piece who can project her voice beyond the footlights. For the ensuing week Manager Harry Mann will dispel the gloom of the past fortnight with The Idol's Eye, which from the fact that there is but one Frank Daniels, and that No. 2 and 3 are to him a thing unknown, will savor of the jollity and merit that marked its recent run at the Broadway Theatre.

Another acceptable revival to good results at the Park has been the production of the olden time melodrama, The Streets of New York, which has been meritoriously given by the excellent resident stock; Henrietta Croxman, Howell Hansel, Daisy Lovering, Robert Hanson, and William Davidge, as usual, acquitting themselves with marked credit. The daily matinees, which have been in force here since September, were this week discontinued, hereafter afternoon performances being given on Wednesdays and Saturdays, also holidays. The next selection here is The Ticket of Leave Man.

Kelly and Mason, with Who Is Who, have filled the week at the Grand Opera House. The somewhat unusual feature of seeing two colored comedians "doubling" repeatedly and taking more than equal prominence in a company otherwise white is noticeable with this organization. Edward Goggin and his really amusing partner, Charlie Davis, who last season were two notable features with the Black Patti Troupe, bear the brunt of this show, next to the principals, Kelly and Mason. Manager Frank Kibbush next exhibits The Pacific Mail, strengthened for this engagement by the latest light in the dramatic department, Kid McCoy, who enters the profession via the prize ring.

At the Gailey a large business has been done with Hanlon's Superba, Manager Bennett Wilson following it with that best of all male impersonators, Vesta Tilley, who has never been on view before in this locality.

The Great Train Robbery, with its manifold chain of theatrical horrors has stirred deeply the attention of the Brooklyn's patrons, who like that sort of pabulum, and the same will not be allowed to flag in as by Manager Harry C. Kennedy, who next puts on The Electrician.

Of the ten numbers in the olio at Hyde and Behrman's the three Powers Brothers have contributed two, opening the bill with a pedestal skate dance, and bringing the curtain down with a comic bicycle act. The two best features have been Odell Williams and his clever support in an interesting sketch running twenty-two minutes, called The Judge's Wining, and Lydia Yeaman-Titus, ably assisted by her husband, F. J. Titus, a facile and finished pianist. Mrs. Titus shows the finished artist in whatever she attempts. Whether it be her agreeable and popular rendition of a ballad, a touching bit of recitation, a glimpse of character impersonation, an inimitably given "coo" song, a humorous touch of "Irishism," or her famous Baby recital; she is simply perfection in each and all. Other specialties have been Dan and William Collins in songs and jig steps; Watson, Hutchings and Edwards in The Dramatic Agent; James W. Reagan in Irish ballads; T. Nelson Downs, marvellous expert in the palming of coins; William H. Windom, whose peculiar quality of singing voice, aided by five colored warblers, seemed to find much approval with his hearers. James and Fanny Donovan should make an effort for the securing of new material. No two performers in the vaudeville are apparently better satisfied with themselves than this man and woman, who have continued to use the same old patter, business, and even music, without the slightest change for six years. The self-satisfaction above alluded to does not seem to be endorsed by the majority of their hearers. Another house selection is named for the ensuing week.

The American, after a week of The Midnight Flood, will divide the coming one equally between The Dear Irish Home and The Cruisken's Lawn. Weber's Parisian Widows have attracted a goodly show of attention at the Empire, where Manager James E. Barnes follows them with Al. Reeves' Burlesques. Louis Frey's troupe of players have given Storm-beaten creditably at the Lyceum, where The Blue and Gray are next to be seen.

Al. Reeves and support have filled the Star satisfactorily, where Manager Bissell next takes an innning with Gus Hill's people augmented with Steve Brodie.

The Unique has garnered considerable coin with a house show which Manager Frank B. Carr evicts in favor of The Merry Maidens. Jennie and Arthur Dunn with Amelia Glover, have been the bright particular features at the Brooklyn Music Hall, where the clever Midgley's have also had a hearty welcome. The other talent enlisted has numbered Viola Sheldon, Snyder and Buckley, John Harty, also Dixon, Bowers and Dixon.

Manager Edwin Knowles, of the Fifth Avenue, has engaged the Academy of Music for the week beginning Feb. 21.—Augustin Daly's production of The Geisha for four performances there, beginning on Jan. 27, under the local direction of his brother-in-law, James C. Duff, has been rewarded with an excellent attendance. The original scenery and a cast embracing Nancy McIntosh, James T. Powers, Virginia Earl, Julius Steger, and Helmut Nelson, have completely overshadowed the final portion of The Circus Girl's fortnight at the Columbia. A new

ordinance, now in preparation for adoption by the Borough Council it is said, contemplates making impossible the placing on all local theatre tickets in bold black type the exact price they are sold at from the box-office window. Heretofore, a difference in the color of the pasteboard has been the principal mark of distinction, in some cases the cost being entirely omitted, and in other instances printed only in the smallest possible figures. The proposed new law should be speedily passed, it repressing voracious and unprincipled ticket speculators, and also removing a frequent cause of complaint or dispute between the public and those who officiate in the box-offices of some theatres.

SCHNECK COOPER.

SAN FRANCISCO.

Courted Into Court has been the bill at the California 17-23. Marie Dressler as Dottie Dimpie has certainly carried off the honors in an unmistakable English. The production was up to the standard established, the ballet and costumes being particularly noticeable for their excellence. The diminutive comedians were, of course, received with the same favor as upon former visits. The Chicago Orchestra will give two concerts Feb. 1, 2.

At the Tivoli Brian Born has been the bill 17-24, and while business was somewhat small at the commencement, it has improved through the week. Indeed, it is a charming opera, and deserves better notices than it has received. The opera is excellently staged and correctly costumed, and all the parts are capably handled. John Raffael is heard to advantage as O'Donovan, the foster brother of Ireland's champion, and Arthur Donaldson in the title-role is particularly happy. Fred Kavanaugh makes the most of Johnny Dugan, and Edith Hall and Tom Leary furnish the comedy element satisfactorily. Florence Walcott's sweet soprano is well suited to the music of Erina, and her duets with Arthur Donaldson are particularly fine. This opera will be continued until further notice. The Pearl of Pekin is in preparation.

There has been no diminution in the size of audience at the Baldwin 17-23, where The Man from Mexico is in its second week. Indeed, the fare is one that can be seen more than once, and it is safe to say that were it to remain another week the house would be filled nightly. Willie Collier is certainly irresistible in his impersonation of Benjamin Fitzhugh, and wins many curtain calls night after night. The Girl from Paris 24-30.

A curtain-raiser by Frederick Paulding, entitled A Man's Love, has preceded Forbidden Fruit at the Alcazar 17-23, and it has proved the ability of this gentleman as a playwright. The author himself plays the part of Cecil, a cripple, in a natural and convincing manner, displaying strong dramatic work. The remaining roles are well played by other members of the co. Forbidden Fruit is an amusing comedy, and is very restful after the tragedy which precedes it on the programme. Wright Huntington is very much at home in the part of Cato Dove, and divides honors with Wallace Shaw, who as Buster creates much fun for the audience. The remainder of the male parts are acceptably handled. Gertrude Foster is good as Mrs. Cato Dove, and Florida Kingsley does a good bit of character work as the Great Zulu. Juliet Crosby as the railroad bar-maid is very amusing, and Mrs. F. M. Bates as Mrs. Buster leaves nothing to be desired. Business has been good throughout the week. Arabian Nights 24.

The public seems never to tire of military plays, as is shown by the large audiences in attendance at the various theatres when one is presented. The Blue and Gray at Moroso's 17-23 has proved no exception to this rule, and business has been excellent during the entire week. The leading role, that of Mark Stanley, a young Federal officer, is played with dash and spirit by William H. Parsons. Fred Butler, who is for the part of Uncle Josh, was taken suddenly ill during the week, and Clarence Arpon, at least on a day's notice, took the lines, and has since been in excellent working order. The character work as Marianne, the maid servant, and won merited recognition. The Doctor Schwartz of Cleveland, and the rest of the cast is effectively filled by other members of this co. Brother for Brother 24-30.

Early in March the Alcazar co. will revive The First Born, which is always sure of doing a good business here. The management also contemplates organizing a stock co. to tour the coast with a repertoire consisting of The Girl I Left Behind Me, Charlie's Aunt, and The First Born.

Harry Corson Clarke's co. reached here from New York 15, and rehearsals of What Happened to Jones were commenced immediately. Since the announcement of the organization of a co. by Mr. Clarke he has received so many applications for time on the coast that he has about decided to abandon his tour to Honolulu, which he contemplated making in April.

The work of re-beautifying the Columbia after the recent conflagration is progressing rapidly. New heating and electrical appliances will be advantageously placed in the theatre, and everything will be as bright and new as carpenters, painters and upholsterers can make it.

George H. Broadhurst will stage the production of What Happened to Jones when it goes on the road, and the stage manager for Mr. Clarke will be Philip Calvert. Charles W. Terriss has a prominent character role in this co.

W. W. KAUFMAN.

BUFFALO.

The Buffalo Permanent Opera co. presented The Chimes of Normandy at the Star 24-25. The amateurs did exceptionally well in this bright opera; but attendance was only fair. Prominent in the cast was Edith Clarke. Others scoring hits were Edith Sweet, F. J. Thomas, H. Wakefield Smith, and Wallace Guilford. The production was staged by George Hager, and was given under the direction of William F. Sheehan. The Wedding Day 27-29. The Sunshine of Paradise Alley 31-Feb. 2. Thomas W. Koenig 23.

The Lyceum has done a phenomenal business the past month. The Byrnes Brothers in 8 Bells proved no exception to this state of business. The house has been sold out every night 24-25, and the orchestra has been placed under the stage. The production itself is none too good, the acrobatic work of the Byrnes Brothers proving to be the best feature of the performance. The scenic effects were sometimes startling; but the company, as a whole, was inferior. In Old Kentucky 31-Feb. 5, with Mathews and Bulger following.

The regular concert of the Symphony Orchestra was given 21 to large attendance. David Bispham was the soloist, and he was enthusiastically received.

Olive Wallace, who played Ruth with The Girl from Paris co. here, has nearly recovered from the injury sustained by a fall during the engagement.

Notice has been received here of the benefit to be tendered Frank Girard, an old professional, at the Bijou Theatre, Brooklyn, by the Brooklyn Elks. Mr. Girard is the founder of the local lodge, and an honorary life member thereof. The local lodge has responded handsomely.

Grace Spencer, all known here, has been confined to her home for several days with a slight attack of pneumonia. Her friends are pleased to learn that she is out of danger.

William H. Haggard has organized a minstrel co. to play one-night stands in the smaller cities of this State. The tour will be under Mr. Haggard's direction, and he will do his well known Dutch sketch.

The Seventy-fourth Regiment Band will give a sacred concert at Music Hall 31. Leland T. Powers will present 25 his new play called Borrowed Spectacles at this house.

Manager Girard announces the opening of the Wonderland for Feb. 7. The house has been entirely remodeled and refitted.

Strong rivalry exists between the managements of the Garden and the Court Street Theatres. The result we hope will be good vaudeville attractions in this city. Both Manager Shen and Manager Wegener have been in New York the past week booking artists.

During the recent engagement of The Brownies in Denver, Eva Tangney, of the co., was presented with some valuable Klondike nuggets direct from Alaska.

KENNOLD WOLF.

DETROIT.

The Russell Fox, and D'Angelico co. opened at the Empire 23 in The Wedding Day before a large audience. Jefferson D'Angelico bears the principal burden of the fun making, but he is not overtaxed at all, as he would be equal to anything in that line. Lillian Russell and Della Fox are charming in their respective roles. Lucille Saunders is the power of a fine contralto voice. The cast altogether is a

Allison are artists who would lend strength to any organization. The engagement was for three nights 24-26. Digby Bell 27-29.

A Black Sheep is at the Lyceum 25-29. Edward Garvie as Hot Stuff takes the honors, but he is splendidly supported. Some of the principals of the co. are Charles Chappelle, Richard Sherman, Arthur K. Deacon, Joseph Natus, A. J. Lyman, Frank Latona, Mollie Thompson, and Rose Braham. Joseph Murphy 29-Feb. 5.

The Last Stroke is at Whitney's 23-29. The co. handling it is one of merit. Bob Fitzsimmons 25.

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KIMBAL.

LOUISVILLE.

The Lilliputians in The Fair at Midgettown, their new play, occupied the Auditorium 24-26. The engagement was notable from the fact that this famed organization appeared for the first time here in English. The production was up to the standard established, the ballet and costumes being particularly noticeable for their excellence. The diminutive comedians were, of course, received with the same favor as upon former visits. The Chicago Orchestra will give two concerts Feb. 1, 2.

Edgar Blair made her first appearance in Louisville as a star 24-26 at Macaulay's, presenting Camille, East Lynne, and Carmen. She is supported by a first-class co. and made an excellent impression. A Strange in New York 27-29.

When London Sleeps at the Avenue 23-29 proved one of the most potent attractions at that house so far this season. The co. is good, the play interesting, and the setting much beyond the ordinary. It attracted good business. On the Suwanee River 30-Feb. 5.

The Meffert Stock co. successfully presented The Banker's Daughter at the Temple 24-29. On account of the absence of Oscar Eagle, Willard Blackmore played the part of John Strebelow. The attraction was an unusually good one.

Oscar Eagle, who was seriously injured by a pistol shot while playing a part in The Lights of London 20, is still confined to his room, but is progressing rapidly toward recovery and expects to be again in the cast of the Meffert Stock co. within a fortnight. Julian Muniz, a local musician of repute, is living very ill at his home in this city, and his friends have arranged a benefit to be given Feb. 5. Mr. Muniz plays skillfully the mandolin and guitar, and does a whistling specialty that is equal to anything attempted on the professional stage.

Louisville musicians announce an ambitious attempt in a concert to be given at the Auditorium in the near future, when the Fane's music will be sung without costume. The principal parts will be entrusted to the best Louisville singers and there will be a chorus of 150 voices.

Lawrence Griffith, a Louisville boy, who has been playing small parts in the Meffert Stock co., has been entrusted with more important ones in the later productions, and it is gratifying to state that he is winning the applause of his audiences and receiving discriminating praise from the critics.

CHARLES D. CLARKE.

ST. PAUL.

A Bachelor's Honeymoon was presented at the Metropolitan Opera House 23-26 to fair audiences who enjoyed some hearty laughs. There are some very capable people in the cast who make the most of their parts, yet owing to its being a hastily rearranged co., on account of the illness of Camille Cleveland and absence of other members of the previous cast, there is a lack of unity and familiarity in lines and action that handicapped them. Miss Cleveland, the leading lady of the co., is ill at Chicago. Nella McLeod, her understudy, sustained the role acceptably. Nita Sykes as Minerva, the spinner, interpreted the part with becoming dignity. Virginia Jackson contributed a promising piece of character work as Marianne, the maid servant, and won merited recognition. The Doctor Schwartz of Cleveland, and the rest of the co. were acceptable. Donnelly and Girard in The Geeler 27-29. The Sign of the Cross 31-Feb. 5. The Geeler 7-12.

The public seems never to tire of military plays, as is shown by the large audiences in attendance at the various theatres when one is presented. The First Born, which is always sure of doing a good business here. The management also contemplates organizing a stock co. to tour the coast with a repertoire consisting of The Girl I Left Behind Me, Charlie's Aunt, and The First Born.

Harry Corson Clarke's co. reached here from New York 15, and rehearsals of What Happened to Jones were commenced immediately. Since the announcement of the organization of a co. by Mr. Clarke he has received so many applications for time on the coast that he has about decided to abandon his tour to Honolulu, which he contemplated making in April.

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W. W. KAUFMAN.

CLEVELAND.

One of the most notable attractions that visit our city is E. S. Willard, and this season he comes to us with a much more varied repertoire than usual, opening 21 in David Garrick, which was sumptuously staged. Mr. Willard's impersonation of David Garrick was masterly; in fact, the local critics spoke of it as being the best of Mr. Willard's efforts. The great English actor is ably assisted by Maude Hoffman, who shared the honors with him. The rest of the co. is excellent. A curtain-raiser, entitled The Interview, preceded David Garrick. Mr. Willard won fresh laurels in Tom Pinch 25. His characterization of this role shows his wonderful versatility, coming as it did after his play of the previous evening. The Martin Chuzzlewit of J. G. Taylor is well worthy of mention. This play was repeated 26. The Rovine's Comedy 27. The Professor's Love Story 28. David Garrick matines 29. The engagement closed with his wonderful impersonation of Cyrano de Bergerac in the Middleman 31-Feb. 5.

Flor Irene entertained the clientele of the Lyceum 23-29. The Widow Jones 31-Feb. 5. The Isle of Charnes 31-Feb. 5.

The Cleveland had The Great Diamond Robbery for its attraction 24-26. Peck's Bad Boy 31-Feb. 5.

Henry Martin played at Association Hall 24 under the auspices of the Fortnightly Musical Club.

Emma Johns, a young woman of this city, who has been studying under the best teachers abroad, and whom critics have pronounced a phenomenal pianist, will make her debut before a home audience at Association Hall Feb. 7.

The Cleveland Grays, our crack military organization, of which several actors are honorary members, will give a grand minstrel performance at

Troupe now in Costa Rica, is in the city with a view of bringing his co. here for an engagement of six weeks. Arrangements to that effect are about completed. The advent of an opera co. at a time when the Carnival season is at its height, insures its success. The co. will open in February.

J. MARSHALL QUINTERO.

JERSEY CITY.

Mr. and Mrs. Edwin Milton Royle came to the Academy of Music 24-25, playing Friends at the first four performances. It was the first presentation of the play in this city and it proved a very acceptable surprise. The comedy is exceptionally well written and enacted by a very capable co. Mr. Royle, Thaddeus Shine, Joseph Cusack, Benjamin Graham, Frank Lyman, Mamie Dupont, and Selena Fetter Royle appeared in their respective parts to advantage and left nothing to be wished for, and gave a delightful performance. Captain Impudent was put on 25 for the remainder of the engagement, and again the co. did excellent work. The play was well received, but the business was not encouraging. Heart of the Klondike 31-Feb. 5. Digny Bell 1-12.

Charles Waring has been engaged as the advertising agent of the Lyric Theatre, Hoboken. Seine Johnson, of this city, a member of the Fratres, writes to her parents and friends here that her reception as Anna Cruiser in The Charity Ball while the co. was in Honolulu was one which she will never forget. The co. is now on its way home.

Hoboken Lodge of Elks, No. 74, will celebrate its tenth anniversary 21.

Doctor Nansen lectured at Hasbrouck Hall 24 to a large audience.

William Moran, chief door-tender at the Academy of Music, is confined to his home by sickness.

Harry O'Meara, son of our mastodon bill poster, is engaged upon the construction of a new four-act drama.

Mrs. Ettie Henderson, of the Academy of Music, and her daughter-in-law, Mrs. Frank E. Henderson, were "at home" 25 and received many professional and non-professional friends.

Jersey City Lodge of Elks, No. 211, held a ladies' social session at Taylor's Hotel 27 and presented an excellent programme, in which appeared all the Bon Ton Theatre people, Frank C. Bangs, Tom J. Gosson, the Prestons, Rosalie, Al. Grant, Tom J. Farron.

WALTER C. SMITH.

KANSAS CITY.

Walker Whitehead appeared at the Coates 24-25 in a repertoire consisting of Hamlet, Richelieu, The Merchant of Venice, and Othello. His acting was apparently of the same style and method as on his previous visits here and was satisfactory, although not strikingly original. His co. was fair, and included Charles D. Horman, J. L. Saphore, Leila Wolstan, and others. Scalchi Concert co. matinee 21. A Coat of Many Colors 27-29. Pudd'nhead Wilson 31-Feb. 5.

Murray and Mack in Finnigan's Courtship kept the audiences at the Grand Opera House convulsed with laughter 24-29. The lively knock about work and clever specialties of the stars and the dancing of the Trumbull Sisters and Charles A. Morgan, the specialties by Gracie Cummings and Delmon and Wilson, kept the audience thoroughly amused. Miss Philadelphia 20-Feb. 5.

Killarney and the Rhine pleased fair-sized audiences at the Ninth Street Opera House 23-29. J. E. Tools and Lillian De Wolf were pleasing in the leading parts. In Gay New York 20-Feb. 5.

The Sons of Whiteman Vaudeville co. pleased a small audience at the Gillis 25.

Gustave Walter, of San Francisco, has secured a lease on the Ninth Street Opera House, and will take charge Feb. 6. He will present vaudeville in combination with a stock co.

FRANK B. WILCOX.

GALVESTON.

Theodore Hamilton and a competent co. in Pudd'nhead Wilson furnished a delightful performance at the Grand 17, 18, meeting with due appreciation at the hands of the intelligent audiences present. Julius Caesar and A Cavalier of France were offered by Louis James 19, with but indifferent results in an artistic sense. Mr. James' support is not up to his accustomed standard, and the new play cannot be considered an acquisition to his repertoire. Attendance fair. The Baldwin-Melville co. returned 20 in Hazel Kirke and Bull's Bears, a usual big business. A Contented Woman, with Belle Archer in the leading role, and an excellent co. in support, enjoyed good performances 21, 22. The comedy was well received, and the introduction of several new specialties had an additional pleasing effect on such of the auditors as had been previously appealed to through the author's efforts in the farce-comedy field. Next week James O'Neill in Monte Cristo, Baldwin-Melville co., The Prisoner of Zenda, and Hazel Kirke and Bull's Bears.

Matt B. Snyder, of A Contented Woman co., is well remembered by our old old time theatregoers as a prominent member of the stock co. in the '70's. Augustus Halbach and Joseph Jefferson Jr., were welcome callers on your correspondent last week. Both do justice to their parts in Pudd'nhead Wilson, and are clever boys as well.

C. N. RHODE.

MINNEAPOLIS.

At the Metropolitan Theatre Donnelly and Girard presented The Geese 23-25, opening to good business. The production was given with a vim that was contagious, and the efforts of the co. were rewarded by enthusiastic applause. Those deserving special mention were Edward Girard, Henry V. Donnelly, Mae Lowry, Nina Bertoni, and Mark Sullivan, a Bachelor's Moonbeam 27-29.

Henry E. Dixey opened for a week at the Bijou Opera House 23 to a fair audience. His clever sleight-of-hand work and inimitable specialties caught the house. McFadden's Row of Flats 30-Feb. 5.

The Philharmonic Club, assisted by Mr. and Mrs. George Henschel, gave a very enjoyable concert at the Lyceum Theatre 25 to a large audience.

A deal has just been closed whereby the old Grand Opera House property on Sixth Street has been transferred to parties who will erect a seven-story modern office building, which will be one of the finest of its kind in the country.

Manager Theodore Hayes, of the Bijou Opera House, has been confined to his home by severe illness, but is now convalescing and expects to resume his duties within a few days.

F. C. CAMPBELL.

PITTSBURG.

The Heart of the Klondike was presented at the Bijou 24 to a crowded house. Next attraction, The Span of Life.

At the Grand Opera House the stock co. produced Nita's First 24 to a good house. The vaudville was headed by the Roseow Midgets. Next week Nita will be given by the stock co. and the vaudville will be headed by Press Eldridge.

At Adams' East End Theatre Isham's Octoors open 24 to large attendance. The engagement was for three nights. The balance of the week Dan McCarthy produced Irish Home. Next week A Bunch of Keys and The Dazzler divide the week.

Plancon, assisted by M. De Blanck, gave a concert at Carnegie Music Hall 25.

The Press Club benefit 25 was a great success, and was participated in by all the co. in the city.

E. J. DONNELLY.

ATLANTA.

Robert G. Ingersoll was greeted with a large and attentive audience at the Lyceum 25, when he lectured on "The Liberty of Man."

Imperial: Robin Hood, Jr. 24-30. Fair co. to medium business.

JOHN H. THOMPSON.

OMAHA.

Scalchi Concert co. attracted an audience of goodly proportions at the Boyd 20. De Wolf Hopper and his merry co. filled the house 21 with an audience that was enthusiastic in its applause. El Capitan Bertha Waltzinger made a hit as Isabel. The chorus was excellent. Herbert Kelcey and Effie Shannon opened a half week's engagement 24 to a large audience, appearing in A Coat of Many Colors. The engagement has made many new admirers for

Miss Shannon and Mr. Kelcey. Miss Shannon shows remarkable improvement since her last visit to this city. Frawley co. Feb. 7-9. Tim Murphy 10-12. Hopkins' Trans-Oceanics 13-16.

At the Creighton the Woodward Stock co. opened their third week 23 without the slightest sign of lack of interest or decrease in patronage, every seat in the house being filled. Master and Man and The Lost Paradise divide the week. The specialties include the Carre Troupe, the Picchiani Sisters, and John W. West. Manley and Ross remain over from last week.

JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grama, Theiss and Harris, lessees): Rosabel Morrison in Carmen 12. Henshaw and Tess Brock co. 14 in Dodge's Trip to New York to fair and pleased audience.

The Bostonians in The Serenade 12. Parsons and Greene co. 18-22 packed houses in A Mixed Up Affair, An Easy Place, King of Liars and A Quiet Home. Modjeska, supported by Joseph Haworth and an excellent co. in Marie Stuart drew a large audience 24. Return engagement of Woodward-Warran co. 25-29.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Professor Levin's concert 23. Roland-Kearn co. 7.—THEATRE (S. E. Hirsch and Brothers, managers): Roland Reed presented A Man of Ideas to a large audience 19. The Bostonians in The Serenade 21. Modjeska, supported by Joseph Haworth and a strong and carefully selected co. presented Macbeth to large and pleased audience 25. What Happened to Jones Feb. 1.

MOBILE.—THEATRE (J. Tannebaum, manager): Rosabel Morrison in Carmen 12. Joshua Simpkins 18; good business. A Milk White Flag 25.

NEW YORK.—MCDONALD'S THEATRE (G. F. McDonald, manager): Professor Levin's concert 23. Roland-Kearn co. 7.—THEATRE (S. E. Hirsch and Brothers, managers): Roland Reed presented A Man of Ideas to a large audience 19. The Bostonians in The Serenade 21. Modjeska, supported by Joseph Haworth and a strong and carefully selected co. presented Macbeth to large and pleased audience 25. What Happened to Jones Feb. 1.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Mahara's Colored Minstrels to big business 21, 22 and deserved the patronage they received 14-22 Feb. 14.—ITEMS: The New Grand Opera House is assured, plans have been made and accepted and ground secured. Work will commence not later than Feb. 15.

SHREVEPORT.—OPERA HOUSE (W. W. Newman, manager): James Young 28, 29. Innes' Band Feb. 12. Hoyt's Comedy co. 19-21.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Hogan's Alley 31.

ARIZONA.

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ARKANSAS.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): The Prisoner of Zenda 18. The Prodigal Father 19; fair house. A Stranger in New York to S. R. O. 21; play enjoyed. Rosabel Morrison 22.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Chase-Lister co. 17-22 opened to S. R. O.; owing to five days' continuous rain business was only fair; co. good. Side Tracked Feb. 1.—ITEMS: Mand Heywood, late of Sells Brothers, has accepted a position with the Chase-Lister co. as musical director.—The Chase-Lister co. opened a new house at Minnie Ark, last week to big business.

PINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): The Prodigal Father 17; good house; satisfactory performance. Columbus Opera co. 18; fair house; audience pleased. Richards and Pringle's Minstrels 20; topheavy house; good co. Santanelli 24-25. Punch Robertson co. 27-29.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Chase-Lister co. 30-Feb. 5.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): A Night at the Circus 11; poor performance; fair business. Santanelli, hypnotist 12-15. William L. Roberts 25.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murie, manager): Chase-Lister co. 24-29. Side Tracked 1. Frederick Ward Feb. 1. Punch Robertson co. 25.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Stuart Robson closed a three nights' engagement 22 appearing in The Jacklin. The Henrietta, and A Fool and His Friends to large business; the star was warmly received. The Man from Mexico 24-25. Nellie McHenry 27-29. Courted Into Court Feb. 4, 5. The Bostonians 7, 10, 14-22, 17-19.—BURBANK THEATRE (John C. Fisher, manager): A most excellent presentation of the Phoenix and Pavements of Paris by the Sam T. Shaw co. drew well 16-21. Forgiven and In Missouri 24-30.—ITEMS: Mr. and Mrs. Robson were entertained during their stay here by Manager and Mrs. Wyatt at the latter's bachelors at South Pasadena.—Harry Duffield, manager of Sam T. Shaw's co., on account of illness in the co., was called upon the stage and made a decided hit as Jean in The Pavements of Paris.

OKLAHOMA.—MACDONOUGH THEATRE (Friedland, manager, and Co. lessees): Nellie McHenry in A Night in New York 17, 18; fair performances; good business. A Contented Woman, with Belle Archer in the leading role, and an excellent co. in support, enjoyed good performances 21, 22. The comedy was well received, and the introduction of several new specialties had an additional pleasing effect on such of the auditors as had been previously appealed to through the author's efforts in the farce-comedy field. Next week James O'Neill in Monte Cristo, Baldwin-Melville co., The Prisoner of Zenda, and Hazel Kirke and Bull's Bears.

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Augustus Halbach and Joseph Jefferson Jr., were welcome callers on your correspondent last week. Both do justice to their parts in Pudd'nhead Wilson, and are clever boys as well.

C. N. RHODE.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): The Girl from Paris 16 to light business. South Before the War 18 and At Gay Coney Island 22 to crowded houses. The Brownies 26, 27. Shall We Forget Her Feb. 9. The Man from Mexico 10.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

PEORIA.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Girl from Paris 18 to crowded house. At Gay Coney Island 20 to good business. South Before the War 22; large audience.—ITEM: The Man from Mexico 23 to crowded houses. Same co. in The Irish Rebellion 24-30.—ITEMS: The suit brought by D. S. Vernon, former manager of the Oakland, against J. W. Spencer, lessee of that house, for alleged breach of contract, was decided this week in favor of the defendant.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Stuart Robson in The Henrietta 19; good business. The Man from Mexico 20.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): Nellie McHenry presented A Night in New York to a good house 22; play enjoyed by all.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Stuart Robson in The Jacklin and The Henrietta 17, 18. Elford co. 24-31.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Girl from Paris 18 to light business. South Before the War 19 and At Gay Coney Island 22 to crowded houses. The Brownies 26, 27. Shall We Forget Her Feb. 9. The Man from Mexico 10.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

NEW YORK.—TOMMY THEATRE (I. M. Hoyt, manager): Hogan's Alley 25; though there was a driving snow storm the house was filled; entertainment excellent. A Railroad Ticket 28. The Tornado 31. Katherine Robert Feb. 1-5.

WILLIAMSBURG.—LOOMER OPERA HOUSE (John H. Gray, manager): Jewett Feb. 1. Murray Dramatic co. 4, 5. Under the Dome 8. Kate Claxton 10.

BRISTOL.—OPERA HOUSE (C. F. Michaela, manager): Our Step-Husband booked for 25 failed to appear. The Octoors Feb. 5. The Sporting Craze 10.

PITTSFIELD.—OPERA HOUSE (G. F. Powers, manager): Putnam's, supported by a strong co. including Miss Adelaine Prince in The Last of His Race; pleased audience. Lewis Morrison 21, 22 in The Master of Ceremonies and Fanet. Miss Francis of Yale 21; fair house; co. good. Miss Philadelphia 22. Katie Emmett 23. Daniel Sully 27. At Piney Ridge 28. Cissy Fitzgerald 29. James J. Corbett 31.—ITEM: Professor Sage announces the retirement of himself and wife from the stage at the end of this season.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Straight from the Heart 19; small house; scenery fine and cast good, but the play had failed to draw through the country and its season closed after the performance here. A Railroad Ticket, with Bert Haywood as the bright particular star and a good co. of specialists, drew a large house 20; the songs and dances were bright and clever. Chimine Fadden 23. Bennett and Moulton co. 31-Feb. 5.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Hogan's Alley 25; though there was a driving snow storm the house was filled; entertainment excellent. A Railroad Ticket 28. The Tornado 31. Katherine Robert Feb. 1-5.

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50 STARS! HI. HENRY'S BIG MINSTRELS 50 STARS!

First and only Minstrel attraction at

THE NEW PALATIAL METROPOLIS THEATRE,

3d Ave. and 142d St., New York City, Week Feb. 7.

Mackay Comic Opera co. 22 to large and pleased audience. A Booming Town 27.

GALESBURG.—AUDITORIUM (F. E. Bergquist, manager): Pudd'nhead Wilson 29 was greeted with a large and delighted audience. Daniel Sully 21 in O'Brien the Contractor pleased a fair house. Katie Emmett in The Waifs of New York 25 pleased a fair audience (stirringly). Faust 26. Miss Francis of Yale 29. A Boy Wanted Feb. 1. Cissy Fitzgerald 3. H. E. Dixey 4. The Girl I Left Behind 26. Sousa's Band 10. The Brownies 12.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Creston Clarke in The Last of His Race 15; good audience; play and co. pleased Boston Ladies' Symphony Orchestra 25; packed house; best of satisfaction. McFadden's Alley 26. Human Hearts 22. Cissy Fitzgerald Feb. 1. Oliver and Kate Byron 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Billy Link's Vanderville co. did fair business in His Race 19; good audience; play and co. pleased Boston Ladies' Symphony Orchestra 25; packed house; best of satisfaction. McFadden's Alley 26. Human Hearts 22. Cissy Fitzgerald Feb. 1. Oliver and Kate Byron 4.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Field's Colored Minstrels 29; good business. James B. Mackie Feb. 4. Henry E. Dixey 7. Sousa's Band 8.—LYCEUM (C. E. Perry, manager): Senter Payton Comedy co. closed a week 22 to fair business; among the plays presented were Fanchon, King of the Klondike, and La Marriage a Faillure.

KEWANEE.—LIBRARY HALL (F. A. Cahow, manager): Garland Gaden co. 20-22 to fair business; co. fair. The Pay Train 26. Ladies' Symphony Orchestra 31. Billy Link's co. Feb. 4.

METROPOLIS.—MCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Goodwill Dickerman in Tompkins' Family 25. Clay Clement Feb. 1. Beach and Bowers 17.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Anderson and Andrews Sharpshooters 29 drew a fair audience. Dan Sully in O'Brien the Contractor 22; fair fairly, considering inclement weather.

OTTAWA.—SHERWOOD OPERA HOUSE (H. D. Hodkinson, manager): Al G. Field's Negro Minstrels 22; fair business owing to inclement weather.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): A Booming Town 19; fair business; good performance.—RENNICK OPERA HOUSE (Henion and Wilson, managers): Dark.

PANA.—NEW GRAND (Lou Roley, manager): Daniel Sully in O'Brien the Contractor 17; topheavy house. Mackay Opera co. 24; small house.—AUDITORIUM (E. R. McCracken, manager): Lyceum co. 22; fair house.

CANTON.—ARMORY OPERA HOUSE (C. N. Henkle, manager): Professor Boone, hypnotist, to good houses 24, 25.

SHELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): Lutton's Concert co. drew fair house 19 in spite of bad weather. A Booming Town, a miserable *mélange*, drew large house 25. Hamlin and Hatch, animated pictures. Feb. 3. Mackay Opera co. 7.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Eunice Goodrich 31.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Professor Warren, phonologist, 17-22; large attendance. The Pay Train 24 gave satisfaction to good business. Local minstrels 26. Billy Link's Vanderville co. 29. Chicago Ladies' Quartette Feb. 3. A Boy Wanted 4.

ROCK ISLAND.—HARPER'S THEATRE (Charles Blener, manager): Curt's Comedians 16-22 in Vanderville sketches and specialties closed and disbanded 18. Powhatan (local) 27, 28.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The World Against Her 29; light house; poor performance. The Pay Train 25. Oliver Byron Feb. 1. The Founding 4. The Brownies 9.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): James Young, supported by an excellent co. 21 in David Garrick to light business but pleased audience; Mr. Young won unstinted praise for his careful impersonation; he was ably assisted by Rita Louise Johnson, William Bolke and Edith Harcourt. Eugenie Blair 25. Two Merry Tamps Feb. 1. Walter Tully Floyd, of When London Sleeps, has been visiting his parents here for the past week, during that co.'s Louisville engagement.—James Young was entertained by friends during his stay in this city. In a recent letter David M. Young announces that his new sketch, Mrs. Graham's Birthplace, is meeting with great success.—Another change has been made in the management of this house. Joseph B. Weber having been appointed to succeed J. B. Beard, as manager, Beard will act as treasurer. This while Lee makes the third manager we have had this season.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (William and Edmonstone, managers): Hal Ross in Human Hearts drew packed houses 19, 20 and fair house at a benefit performance 23; the cast is almost entirely new and therefore a creditable performance. Ed A. McCabe and Estelle Bennett deserve special mention.

Vanity Fair 21 brought out a good audience; clever specialty performances. Harry and Jarris, the Weston Sisters, Newell and Shevett, Dave Marion and Fannie Vedder are strong teams and came in for their share of praise. James B. Mackie in Grimes' Cellar Door did not prove to be a strong attraction 22. Robert Downing presented Samson and Delilah 25 to an audience that was diminished by inclement weather; Mr. Downing was admirable in the part of Samson, giving a strong and intelligent interpretation of the character; Alma Kruger made a good impression. On the Yukon 26. The Hearthstone 29. Sousa's Band 3. Field's Colored Minstrels 4. Shore Acres 5. Darkest America 12.—

STINSON MEMORIAL HALL. (J. P. Stack, manager): Sam Morris in On the Yukon 21 pleased a large house. Durno, the magician, 24; good house; audience entertained. The ladies' social session given by Marion Elks, 25, was enjoyed by a large company of Elks and their ladies, a meritorious musical programme adding to the evening's enjoyment. Fannie Blair, supported by a competent co., presented Camille 21 to fair business. McGinty the Sport 31. Shore Acres Feb. 1.

PORTLAND.—AUDITORIUM (Lindemann and Andrews, managers): The Hearthstone 18; good performance and business. J. B. Mackie in Grimes' Cellar Door 21; poor performance. Smith Sisters 31.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Bartholomew, Jr., manager): Fanny Rice presented At the French Ball to fair house 19. 142d St. Sherman and Morrissey in A Booming Town 26 gave a nondescript performance to light house. Creston Clarke supported by Adelaide Prince and an excellent co. played a return engagement 25 after an absence of two months, presenting The Last of His Race in a most commendable manner to a large and very enthusiastic audience.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): 149 21; co. poor; Zelma Watson left in Kansas City; fair business. Creston Clarke (return date) 24 in The Last of His Race to fair business; everyone pleased. Cissy Fitzgerald 27. Jessie Mae Hall (return date) 31 Feb. 5.—ITEM: W. L. Richmond organized a co. here and after a week's battle against a revival in every town disbanded.

ELKHART.—BUCKLEIN OPERA HOUSE (David Carpenter, manager): The American Girl 29; performance good; fair business; several important changes were made in this house. Cissy Fitzgerald 29 in The Founding 21. U. T. C. 26 full house. John Griffith Feb. 5. A Boy Wanted 12. Field's Minstrels 19. Murray and Mack 22.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobkins, manager): Barney Ferguson in McNulty's Visit to fair business 22. Darkest America to good business 24. Shore Acres 25.—THE BRADLEY (Murney and Swisher, managers): Under the Red Robe Feb. 1.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): On the Yukon 19; good house; audience pleased. Robert Downing 28. Van Dyke and Eaton co. Feb. 21-26.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Durno, magician, 21; small audience; excellent performance.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Cissy Fitzgerald in The Founding 22. Jessie Mae Hall opened for a week 24 to a jammed house; at least one hundred turned away; Prince of Patches was the opening bill. Davis' U. T. C. 21.

LYCEUM.—C. E. Perry, manager: Senter Payton Comedy co. closed a week 22 to fair business; among the plays presented were Fanchon, King of the Klondike, and La Marriage a Faillure.

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ger of the Opera House, has gone to the Klondike, and Eli Bean, secretary of the Opera House Co., is managing the house for the present.

SOMERSET.—**GEN. OPERA HOUSE** (E. L. Ogden, manager): Creston Clarke (return date) Feb. 2.

ALLENVILLE.—**OPERA HOUSE** (Glass and Carvel, managers): Faust Sisters 21, 22; performances excellent; crowded houses.

ASHLAND.—**ASHLAND** (W. Meinhart, manager): A Paper City, booked for 24, failed to appear. Oliver Labadie Feb. 3.

LOUISIANA.

LAKE CHARLES.—**OPERA HOUSE** (H. B. Milligan, manager): Louis James appeared in Spartacus 22 to crowded house; performance good. Henshaw and Ten Broeck in Dodge's Trip to New York 24 to large and pleased audience. A Trip to Chinatown Feb. 5. Primrose and West 25. Gayest Manhattan 26. Uncle Josh Spruce 27. Pudd'nhead Wilson, booked for 16, failed to appear.

SHREVEPORT.—**GRAND OPERA HOUSE** (Leon M. Carter, manager): Baldwin-Melville Co. 16-18 tested the capacity at each performance. The Prisoner of Zenda 24. Columbia Opera Co. 26-27; large houses each night. Hogan's Alley 27. Richards and Pringle's Minstrels 28. Pudd'nhead Wilson Feb. 2. Roland Reed 3. Louis James 4.

MAINE.

PORTLAND.—**THE JEFFERSON** (Fay Brothers and Howford, managers): Devil's Auction to big business 22. Kate Claxton in The Two Orphans 26, 27; fair attendance. The Heart of Maryland 28. Henry Miller 31-Feb. 1.—**PORTLAND THEATRE** (Charles C. Tuckbury, manager): Ulric Akerstrom 24-29, filling the house. Side Tracked 31.—ITEMS: Carl D. Lothrop, of the Howard, Boston, visited his family in this city 27.—The Maine Press Association, which held its annual session here 26-28, was the guest of Messrs. Fay Brothers and Howford at the Jefferson 27 to witness The Two Orphans.—The many friends of Mrs. John Armstrong (Elenor Robertson), whose death at St. Louis was announced 23, were greatly shocked. Mr. Armstrong and Miss Robertson had been popular members of McCullum's Stock Co. for several years, and were married in this city two seasons ago.

LEWISTON.—**MUSIC HALL** (Charles Horsbury, manager): Devil's Auction 21 to S. R. O. Side Tracked Feb. 1.—**OPERA HOUSE** (Charles Horsbury, manager): Franklin Carpenter 24-29 opened to capacity; co. good.

BANGOR.—**OPERA HOUSE** (F. A. Owen, manager): Devil's Auction to good business 19, 20; capable co. fine scenic and mechanical effects. Side Tracked Feb. 3.—**THE NOROMEGA** (H. C. Bean, manager): Cornell Concert co. 17-22; pleasant entertainments; fair audiences. Same co. 24-29.—**CITY HALL** (H. O. Fairbanks, agent): The Prisoner of Zenda, illustrated, Feb. 14.

BEDFORD.—**OPERA HOUSE** (K. W. Sutherland, manager): Ulric Akerstrom 17-24 in A Strange Marriage, A Prisoner of Fate, A Bachelor's Housekeeper, Under the City Lights, The Crushed Tragedian, A Beautiful Slave, The Streets of New York, Cinderella, and A Waif of London; large houses; pleasing performances. Side Tracked Feb. 8. The Girl from Paris 19. Washburn's Minstrels 25, 26.—ITEM: Charles Leslie, of this city, left 17 to join My Friend from India.

MARYLAND.

CUMBERLAND.—**ACADEMY OF MUSIC** (Mellinger Brothers, lessees and managers): Wang to the capacity 20; artistic performance. The Spoons opened for a week 24 to S. R. O., presenting The Judge's Wife; repertoire for the rest of the week, A Fight for a Million, Eccles' Girls, The Circus Girl, Inez, and A Pair Rebel; co. has been strengthened and now stands pre-eminent among co. of its class. Twelve Temptations 31. The Dazzler Feb. 2. Bowing the Wind 5.

HAGERSTOWN.—**ACADEMY OF MUSIC** (Charles M. Futterer, manager): Wang delighted a large audience 21. Joe Ott 26. Stetson's U. T. C. 29.

FREDERICK.—**CITY OPERA HOUSE** (F. E. Long, manager): Wang to a fair house 22; co. good. Stetson's U. T. C. 31.

MASSACHUSETTS.

LOWELL.—**OPERA HOUSE** (Fay Brothers and Howford, managers): Hennessy Leroy in Other People's Money 21, 22; Mr. Leroy is unknown here, consequently business was not what it might have been. The Land of the Living 24, 25 to light but appreciative audiences. The Pride of Co. G (local) 26, 27, under the direction of Treasurer H. P. Goss, in a meritorious manner, considering it was an initial effort; friends and relatives turned out fairly well. Andrew Mack 28, 29. Corse Payton co. 2, 3, whole weeks 31-Feb. 12.—**MUSIC HALL** (W. H. Boddy, manager): Miss Ani's Monarchs Burlesque co. was not as good as some we have seen in an entertainment way; it drew well, however, 24-25. The Black Crook Burlesques 24-25 opened well, but that was all. Booked: The Real Widow Brown 25-26. The Watson Sisters Burlesque co. 31-Feb. 2.—ITEMS: The Nickslodeon is still among the prosperous.—The Philharmonic Society gave a recital 26.—Currier and Edgar have been granted a license to conduct a Crystal Maze here.—Sullivan's Comedians are playing Kitty the Horse 26-29.—Treasures Goss deserves credit for the ability he has displayed in staging The Pride of Co. G. **OBSTETRY A. COURTE.**

HOLYOKE.—**OPERA HOUSE** (B. L. Potter, manager): Corse Payton co. closed 22; eleven performances, including The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, My Kentucky Home, Two Nights in Rome, The Daughter of the Regiment, Two Hearts Are Won, Lend Me Five Shillings, and A Yankee in Cuba. Two Friends, and in Marriage a Failure. A Railroad Ticket, booked for 26, did not appear. Devil's Auction 29.—Eugene (T. F. Murray, manager): Hennessy Leroy in Other People's Money 24-25; excellent performances; large attendance.

PAL RIVER.—**ACADEMY OF MUSIC** (William J. Wiley, manager): The Tarrytown Widow 20, with Otto E. Thayer in Joseph Bart's old part, amused a small audience. The Land of the Living 21, 22; a good audience. The Galley Slave, Camille, Drifted Apart, My Kentucky Home, Two Nights in Rome, The Daughter of the Regiment, Two Hearts Are Won, Lend Me Five Shillings, and A Yankee in Cuba. Two Friends, and in Marriage a Failure. A Railroad Ticket, booked for 26, did not appear. Devil's Auction 29.

PITTSBURGH.—**WHITELEY OPERA HOUSE** (J. R. Oldfield, manager): Bennett-Moulton Comedy co. in Darkest Russia, Two Orphans, A Prisoner of War, The Lady of Lyons, All the Comforts of Home, McKenna's Flirtation, and Fighting for Cuba's Cause 17-22; satisfactory business; plays well acted and staged. The Tarrytown Widow 21, fair business; satisfactory performance. Vanderville 31-Feb. 5.

NEW BEDFORD.—**THEATRE** (William B. Cross, manager): Washburn's Minstrels 21, 22; packed houses; co. good. The Tarrytown Widow to fair house 23; good co. Kate Claxton 31. Under the Dome Feb. 2. A Railroad Ticket 5. Southern Cake Walk co. (return dates) 11, 12. Waite's Comedy co. 14-28.

AMESBURY.—**OPERA HOUSE** (Collins and Bagley, Managers): My Friend from India pleased a crowded house 25. Bow Ton Burlesques 27.

MARLBORO.—**THEATRE** (F. W. Riley, proprietor): Black Crook 21, 22; poor business and did not give satisfaction. The Real Widow Brown 22; good house; excellent satisfaction; the vocal selections of Miss Schuyler were a feature. Graham's Cake Walk (return engagement) 28, 29. Humanity 31.

NORTHADAMS.—**COLUMBIA OPERA HOUSE** (W. P. Meade, manager): Allen May Novelty co., booked for 22, failed to appear, the co. having disbanded after a few days on the road. Other People's Money 27 was good but failed to draw largely. The Tarrytown Widow 31. Faust Feb. 1.—**WILSON OPERA HOUSE** (W. P. Meade, manager): Dark.

SPRINGFIELD.—**GILMORE'S COURT SQUARE THEATRE** (W. C. Lenoir, manager): My Friend from India had its third presentation here 27, and its drawing power was undiminished; the co. was good. Devil's Auction 28. Thomas W. Keene in Richard III. 31. Robert Mantell 8. Jack and the Beanstalk 9, 10. Captain Impudence 12. The Herrmanns 16.

LYNN.—**THEATRE** (Dodge and Harrison, managers): The Mysterious Mr. Bugle was booked for 22, but on account of fire in the theatre was canceled.

Andrew Mack in An Irish Gentleman 24. Mrs. Leslie Carter in The Heart of Maryland 26, 27 to good business. The Black Crook 28, 29. Under the Dome 31, Feb. 1.

LAWRENCE.—**OPERA HOUSE** (A. L. Grant, manager): Waite's Comedy co. closed a two weeks' visit with an excellent concert 25; plays presented during the last week were Uncle Reuben, A Social Highwayman, Beacon Lights, Hazel Kirke, The Charly Ball, Men and Women, The Lost Paradise, East Lynne, The Wife, Inside Track, and An Enemy to the Car; business very good. Under the Dome to small houses 26, 27. Fiske Jubilee Singers 27. Side Tracked 29. Ulric Akerstrom 31-Feb. 3. Drummer Boy (local) 11, 12.

BROCKTON.—**CITY THEATRE** (W. B. Cross, manager): The Real Widow Brown by a good co. to pleased audience and fair business 19. The Tarrytown Widow drew a good house and gave a lively and enjoyable performance 22. Washburn's Minstrels gave matinee and evening performances to fair houses and pleased audiences 24, 25. Waite's Comedy co. 31-Feb. 12. Richards and Cannard 15. Books Played 7-12. Side Tracked 29. Dan Suilly 22.

ALBERT LEE.—**OPERA HOUSE** (J. A. Fuller, manager): The Heart of Chicago 22; excellent performances to S. R. O. Frank E. Long co. 31-Feb. 3.

MISSISSIPPI.—**MISSISSIPPI.**—**MISSISSIPPI.**

NATCHEZ.—**TEMPLE OPERA HOUSE** (Clarke and Gardner, managers): Henshaw and Ten Broeck co. 21 in Dodge's Trip to New York; good business. Rosalie Morrison in Carmen 22. Edwin Travers in A Jolly Night and The Private Secretary 24, 25; packed house; every one pleased.—ITEM: The Temple Opera House has been re-leased to Clark and Gardner for three years.

MERIDIAN.—**GRAND OPERA HOUSE** (L. Rothenberg, manager): Rosalie Morrison 29 in Carmen. Edwin Travers 31-Feb. 1. Manola-Mason co. 5. Books Played 7-12. Innes' Band 15.

FRANKLIN FALLS.—**FRANKLIN OPERA HOUSE** (R. J. Young, manager): Rogers-Grillley recital 31.

CLAREMONT.—**OPERA HOUSE** (O. R. Band, manager): Kellogg Bird Carnival 29; artistic performance; large audience.

CONCORD.—**WHITE'S OPERA HOUSE** (B. C. White, manager): My Friend from India 24; good house. Graphoscope Feb. 25.

MISSISSIPPI.—**MISSISSIPPI.**—**MISSISSIPPI.**

DOVER.—**CITY OPERA HOUSE** (George H. Deod, manager): Devil's Auction 25 for the benefit of the stage hands pleased largest house of season.

FRANKLIN FALLS.—**FRANKLIN OPERA HOUSE** (R. J. Young, manager): Rogers-Grillley recital 31.

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NEW JERSEY.—**NEW JERSEY.**—**NEW JERSEY.**

NEWARK.—**THEATRE** (J. Bard Worrell, manager): Jack and the Beanstalk 24-29. The Girl from Paris 31-Feb. 5. A Stranger in New York 7-12.—**JACOB'S THEATRE** (M. J. Jacobs, manager): Primrose and West's Minstrels 24-29 opened to a big house; the co. headed by Billy West is first-class: Kara Kendall, Carroll Johnson, and Billy Rice are a trio of fun makers hard to beat; the tambourine spinning by the Freeze Brothers was wonderful, and the Zouave Patrol drill closed a thoroughly enjoyable evening.—ITEM: The Bay 31-Feb. 5. The Merchant of Venice 7-12.—**CLERMONT THEATRE** (Fred W. Voigt, manager): The Fast Mail 24-29; the mechanical effects are startling and effective; and with a capable co. give a satisfactory performance; business opened very good. Vanderville 31-Feb. 5. Buckley Burst's educated horses 7-12.—**ITEMS**: The Seidl Orchestra entertained at the Krueger Auditorium 21.—Will H. Davis, of The Fast Mail co., sprained his arm recently. Manager Gupstill will be change places for the present. Davis watching the door and Gupstill playing a part.

C. Z. KENT.—**C. Z. KENT.**—**C. Z. KENT.**

ELIZABETH.—**STAR THEATRE** (Colonel W. M. Morton, manager): The Beanstalk 24-29. The Girl from Paris 31-Feb. 5. A Stranger in New York 7-12.—**JACOB'S THEATRE** (M. J. Jacobs, manager): Primrose and West's Minstrels 24-29 opened to a big house; the co. headed by Billy West is first-class: Kara Kendall, Carroll Johnson, and Billy Rice are a trio of fun makers hard to beat; the tambourine spinning by the Freeze Brothers was wonderful, and the Zouave Patrol drill closed a thoroughly enjoyable evening.—ITEM: The Bay 31-Feb. 5. The Merchant of Venice 7-12.—**CLERMONT THEATRE** (Fred W. Voigt, manager): The Fast Mail 24-29; the mechanical effects are startling and effective; and with a capable co. give a satisfactory performance; business opened very good. Vanderville 31-Feb. 5. Buckley Burst's educated horses 7-12.—**ITEMS**: The Seidl Orchestra entertained at the Krueger Auditorium 21.—Will H. Davis, of The Fast Mail co., sprained his arm recently. Manager Gupstill will be change places for the present. Davis watching the door and Gupstill playing a part.

PATERSON.—**OPERA HOUSE** (John J. Goetchina, manager): The Heart of Chicago 20-22 to top-heavy houses; co. pleased; scenery very good and well produced. Ethel Tucker 21 in The Ring of Iron 24-29. Buckley Burst's educated horses 7-12.—**ITEMS**: The Seidl Orchestra entertained at the Krueger Auditorium 21.—Will H. Davis, of The Fast Mail co., sprained his arm recently. Manager Gupstill will be change places for the present. Davis watching the door and Gupstill playing a part.

LEXINGTON.—**NEW GRAND OPERA HOUSE** (J. C. Venable, manager): Beach and Bowers' Minstrels to S. R. O. 21; gave satisfaction. John E. Dvorak in The Merchant of Venice 21; fair house; co. excellent. Robert Burdette 22.

MISSOURI.—**ST. JOSEPH.**—**TOOTLE THEATRE** (C. U. Philley, manager): A Boy Wanted 19; large house. De Wolf Hopper and good co. 20 in El Capitan to large house. Murray and Mack in Finnigan's Courtship 22; large business to full house. 19. Rosalie Morrison in Carmen, with a very poor co. disappointed a large audience 21.

MC COMB CITY.—**OPERA HOUSE** (W. R. Caston, manager): Joshua Simpkins 28 to fair house; audience pleased. Our Dorothy co. 31-Feb. 5.

VICKSBURG.—**OPERA HOUSE** (Pizzetti and Botts, managers): Louis James Feb. 3.

MISSISSIPPI.—**MISSISSIPPI.**—**MISSISSIPPI.**

NEWMARKET.—**THEATRE** (J. Bard Worrell, manager): Jack and the Beanstalk 24-29. The Girl from Paris 31-Feb. 5. A Stranger in New York 7-12.—**JACOB'S THEATRE** (M. J. Jacobs, manager): Primrose and West's Minstrels 24-29 opened to a big house; the co. headed by Billy West is first-class: Kara Kendall, Carroll Johnson, and Billy Rice are a trio of fun makers hard to beat; the tambourine spinning by the Freeze Brothers was wonderful, and the Zouave Patrol drill closed a thoroughly enjoyable evening.—ITEM: The Bay 31-Feb. 5. The Merchant of Venice 7-12.—**CLERMONT THEATRE** (Fred W. Voigt, manager): The Fast Mail 24-29; the mechanical effects are startling and effective; and with a capable co. give a satisfactory performance; business opened very good. Vanderville 31-Feb. 5. Buckley Burst's educated horses 7-12.—**ITEMS**: The Seidl Orchestra entertained at the Krueger Auditorium 21.—Will H. Davis, of The Fast Mail co., sprained his arm recently. Manager Gupstill will be change places for the present. Davis watching the door and Gupstill playing a part.

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ELIZABETH.—**STAR THEATRE** (Colonel W. M. Morton, manager): The Beanstalk 24-29. The Girl from Paris 31-Feb. 5. A Stranger in New York 7-12.—**JACOB'S THEATRE** (M. J. Jacobs, manager): Primrose and West's Minstrels 24-29 opened to a big house; the co. headed by Billy West is first-class: Kara Kendall, Carroll Johnson, and Billy Rice are a trio of fun makers hard to beat; the tambourine spinning by the Freeze Brothers was wonderful, and the Zouave Patrol drill closed a thoroughly enjoyable evening.—ITEM: The Bay 31-Feb. 5. The Merchant of Venice 7-12.—**CLERMONT THEATRE** (Fred W. Voigt, manager): The Fast Mail 24-29; the mechanical effects are startling and effective; and with a capable co. give a satisfactory performance; business opened very good. Vanderville 31-Feb. 5. Buckley Burst's educated horses 7-12.—**ITEMS**: The Seidl Orchestra entertained at the Krueger Auditorium 21.—Will H. Davis, of The Fast Mail co., sprained his arm recently. Manager Gupstill will be change places for the present. Davis watching the door and Gupstill playing a part.

ELIZABETH.—**STAR THEATRE** (Colon

manager): The Pacific Mail 24: co. good; house top-heavy; specialties by Edward Metcalfe, Celia Ellis, Madame Alexa, and Mile. Fourgiere.

SCHENECTADY.—**VAN CURLER OPERA HOUSE** (C. H. Benedict, manager): Edward Harrigan presented Old Lavender 21 to a large audience; Mr. Harrigan was never seen here to better advantage; he received two calls; the supporting co. was not above the usual standard, but the play was well staged. The Pacific Mail pleased a large audience 25; the piece is brim full of fun and the people are excellent, but particular mention should be made of R. E. Graham; the songs and specialties were all up-to-date and the scenic effects were fine. Channing Ott 23, 8 Bells Feb. 4. The Wedding Day 5. Ham-lom's Superba 7. Kellar 9.

CORNING.—**OPERA HOUSE** (H. J. Sternberg, manager): Van Oosten's Three Star Comedy co. 17-22 drew crowded houses nightly; co. capable; repertoire includes Dorcas, The Silver King, Out in the Storm, Miss Galatea, The Chevalier, and Mr. Barnes of New York; the latter play was produced by this co. for the first time 22. Markham Comedy co. Feb. 1-5. Patent Applied For 9. Other People's Money 11. —ITEM: The Alliance Minstrel co. are rehearsing daily. This is their third season, and great efforts are being made to eclipse all former successes. They will open here Feb. 14.

ROCHESTER.—**LYCEUM THEATRE** (A. E. Wolff, manager): My Friend from India attracted well pleased houses 24-26. Kellar before fine audiences 27-29. —COOK OPERA HOUSE (S. S. Shubert, manager): The Gormans in Mr. Beane from Boston to medium business 24-26. A Hired Girl, with Willis P. Sweetnam, J. T. Kelly in the cast, to large audiences 27-29. The Sidewalks of New York 31-Feb. 2. The Guilty Mother 3-5. —ACADEMY OF MUSIC (Louis C. Cook, manager): Dan McCarthy and co. in The Dear Irish Home 24-26 and were greeted warmly by good houses.

BINGHAMTON.—**STONE OPERA HOUSE** (J. P. E. Clark, manager): The Sunshine of Paradise Alley, presented by a capable co., including Jessamine Mac Donald, of this city, attracted large houses 22-24 and gave pleasing performances. Ed Harrigan in Old Lavender was greeted by a fair audience and gave satisfaction 25. My Friend from India 31. —**BLISS THEATRE** (A. A. Fenyes, manager): The Pay Train had light business 20-22. Miss New York, Jr., richly costumed, drew good houses 21-23; the co. includes Harry Le Clair, the Morrellos, Ripley and Williams, Crawford and Manning, and M. Florence Edwards. Thornton's Elite Vandevilles 27-29. Rose Hill's English Folly co. 31-Feb. 2.

AUBURN.—**BURTIS OPERA HOUSE** (E. S. Newton, manager): Margaret Mather, with a good co., presented Cymbeline to a large audience 20. 8 Bells to S. R. O. 21. The Sunshine of Paradise Alley drew a big house 21. Patent Applied For 29. Joseph Greene co. 31-Feb. 5.

BATAVIA.—**DELLINGER OPERA HOUSE** (E. J. Delleringer, manager): 8 Bells to S. R. O. 22. The Gormans with Mr. Beane from Boston 25 gave satisfaction to a large house. The Spy of Gettysburg (local) 14, 15. Devil's Auction 18.

CORTLAND.—**OPERA HOUSE** (Wallace and Gilmore, managers): Annie Clarke Hansen co. closed a week's engagement 22, giving fair performances to medium houses; plays presented: The Senator's Daughter, The Moonshiners, East Lynne, A Mad Night's Frolic, A Factory Girl, Dick's Uncle, and The Star Spangled Banner. The Sunshine of Paradise Alley 25 to the capacity, giving satisfaction. A Gay New Yorker 27 canceled and The Good Mr. Best substituted. My Friend from India Feb. 1. McSally's Visit 3-5. —ITEM: A new drop-curtain has been put in recently.

CORDES.—**NATIONAL BANK HALL** (E. C. Game, manager): Redpath Concert co. 26; large house; audience pleased.

LITTLE FALLS.—**SKINNER OPERA HOUSE** (H. A. Skinner, manager): Spens Comedy co. 31-Feb. 5. —**CROKHURST OPERA HOUSE** (E. A. Conyne, manager): Edward Harrigan in Old Lavender 25; good business; excellent satisfaction. Kellar 5.

LOCKPORT.—**HODGE OPERA HOUSE** (Knowles and Gardner, managers): Margaret Mather in Cymbeline filled the house 21. Kellar 23 to large and delighted audience. 8 Bells 31. Wilczek Concert co. Feb. 3. A Stranger in New York 5. Go-Wan-Go-Mohawk 9. Devil's Auction 19.

PLATTSBURG.—**THEATRE** (Edwin G. Clarke, manager): Conn Hollow to fair-sized audience 21; good specialties. The Wizard of the Nile 11.

ONEIDA.—**MINTHOR OPERA HOUSE** (J. E. Preston, manager): Patent Applied For 25; excellent performance; large audience; specialties of Beatrice, Ed W. Hume, and Charles Barry received much applause. Deyo, pianist, Feb. 14. The Old Hickory Farm 18.

OTICA.—**OPERA HOUSE** (H. E. Day, manager): Patent Applied for drew large and pleased audiences 21, 22. Beatrice, Ed W. Hume, and Charles Barry in their specialties were well received. The Pacific Mail drew a large and enthusiastic audience 25; performance greatly enjoyed. 8 Bells Feb. 2. Never Again 2. The Tarrytown Widow 4, 5. Kellar 7. My Friend from India 8.

WELLSVILLE.—**BALDWIN'S THEATRE** (E. A. Rathbone, manager): Lossey's Dramatic Recitals 25; good business. Patent Applied for 10. 8 Bells 14.

ELMIRA.—**LYCEUM THEATRE** (M. M. Gutzstadt, manager): The Sunshine of Paradise Alley pleased a fair house 21. The Gormans in Mr. Beane from Boston to fair business. The Wedding Day Feb. 4. Never Again 1. The Girl from Paris 12.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): King's Comedy co. 21-29 opened to big business and are giving satisfaction; S. R. O. The Gormans Feb. 5. Ole Olson 8. Patent Applied For 12.

OLEAN.—**OPERA HOUSE** (Wagner and Son, managers): The Deacon's Daughter 28. —**ACADEMY OF MUSIC** (F. D. Leland, manager): Johnstown 28.

JOHNSTOWN.—**GRANDE OPERA HOUSE** (J. E. Barret, manager): Patent Applied For 19; small house; fair performance. Edward Harrigan presented Old Lavender 22 to a large and pleased audience. My Friend from India Feb. 5. Kellar 8. Wash-burn's Minstrels 26.

PEEKSKILL.—**DEPWEY OPERA HOUSE** (F. S. Cunningham, manager): Miles Ideal Stock co. 22 to 24; good business and co. Little Lord Fauntleroy 22 to big matinee, but small business at night; co. good. Hi Henry's Minstrels 25. The Heart of Chicago 28.

BATH.—**CASINO OPERA HOUSE** (A. Shultz, manager): Ferguson and Emerson in Mc-Nulty's Visit 24; full house; entertainment satisfactory. —**WHITE HALL** (C. A. Shultz, manager): Ferguson and Emerson in Mc-Nulty's Visit 25; S. R. O.; entertainment satisfactory.

DANCSVILLE.—**HICKORY OPERA HOUSE** (E. B. Hickson, manager): Old Hickory Farm 18; good business. Al C. Sweet, business manager of the co. is a Danville boy. Patent Applied For Feb. 7.

ROUNDTOUT.—**LISCOMB OPERA HOUSE** (George G. Liscomb, manager): Washington's Minstrels 25.

PONDA.—**OPERA HOUSE** (E. B. Hodge, assistant manager): Allen May 21 failed to appear. The Pay Train 28. The Good Mr. Best Feb. 1. Old Hickory Farm 8. —ITEM: Sonson has been excellent.

HORNELLVILLE.—**SHATTNER OPERA HOUSE** (S. Ossowski, manager): Markham Stock co. closed a very successful week 22, testing the capacity of house at each performance. Mr. Markham made a strong hit and his support was excellent, notably that rendered by Miss Pauline and M. O'Neill. Manager Ossowski is negotiating for a return engagement. My Friend from India 5.

ODGENSBURG.—**OPERA HOUSE** (Charles S. Hubbard, manager): The Nancy Hanks 22; fair house; audience fairly pleased. Kellar Feb. 4.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): A Gay New Yorker 20; small house; performance mediocre. Channing Ott 21. Sweet Inniscarra 24. Patent Applied For 26. Kellar Feb. 2. Other People's Money 5. Go-Wan-Go-Mohawk 8. Devil's Auction 9. Secret Service 11.

LYONS.—**MEMORIAL HALL** (John Mills, manager): The Good Mr. Best 24; fair business, outside of a few specialties the performance was not up to the standard. Martin's U. T. C. 25 pleased a good audience; specialties good. 8 Bells Feb. 1. Devil's Auction 10. —ITEM: Manager Mills is having electric lights placed in the house. F. C. Wyckoff, of out-of-sight is home, the co. having closed in Albany.

WAVERLY.—**OPERA HOUSE** (J. K. Murdoch, manager): Markham Stock co. 24 opened to the largest

house of the season, giving satisfaction; large audiences all the week; repertoire includes In His Power, Hulda, or A Woman's Wit, A Ladder of Fame, Ticket of Leave Man, East Lynne, Inside Track, Face to Face, and Hunted Down.

PENN VAN.—**SHEPPARD OPERA HOUSE** (C. H. Sisson, manager): U. T. C. 28.

POUGHKEEPSIE.—**COLLINGWOOD OPERA HOUSE** (E. B. Sweet, manager): Bells 20 pleased a fair audience. Hi Henry's Minstrels 22 delighted two large audiences. F. Hopkinson Smith 28. Parade (local) 25.

FORT EDWARD.—**BRADLEY OPERA HOUSE** (M. H. Bradley, manager): Hi Henry's Minstrels Feb. 1. The Good Mr. Best 14.

HUDSON.—**OPERA HOUSE** (Kennedy Players concluded satisfactory week 22. Little Lord Fauntleroy 23; excellent performance; business fair. Hi Henry's Minstrels 24.

SARATOGA SPRINGS.—**THEATRE** (SARATOGA SISTERS, manager): The Pacific Mail 23. The anniversary of this theatre, under present management, will occur Feb. 2. The managers are endeavoring to procure one of the best traveling attractions for that date—TOWN HALL (Thomas Leonard, manager): The Midnight Flood 22.

OWEGO.—**WILSON OPERA HOUSE** (J. H. Beaumont, manager): Red Riding Hood (local) 23. —ITEM: Former Manager Hutchinson left town about two weeks ago and has not returned since. Before leaving he canceled all the bookings of the house. J. H. Beaumont succeeds him in the management. Mr. Beaumont is a thoroughly capable man for the place, and desires to hear from good co. coming with open dates.

NEWBURG.—**ACADEMY OF MUSIC** (F. M. Taylor, manager): Alma Chester co. 24-29 to S. R. O. night; capable co. Plays presented: The Picket Line, An American Victory, The Danites, and A Bowery Pearl. The Heart of Chicago 31. Superba Feb. 2. —ITEM: After the performance 20, O. W. Dibble, manager of the Alma Chester co., gave a banquet to several members of the co. and some local friends.

NORWICH.—**CLARK OPERA HOUSE** (L. B. Bassett, manager): J. J. Lewis lectured 26 to full house. A Country Merchant did not cancel 27 as stated. Faust II. Go-Wan-Go-Mohawk 18.

MIDDLETON.—**CASINO THEATRE** (H. W. Corry, manager): Dark. —ITEM: A new song, entitled "The Dimples in Her Chin," by Vincent Maggio, of this city, was sung by Herbert Powers, descriptive of the Alma Chester co., and made a great hit.

KINGSTON.—**OPERA HOUSE** (C. V. DuBois, manager): The S. R. O. sign was displayed and two hundred people turned away at Hi Henry's Minstrels 24; general satisfaction. The Heart of Chi-29. The Tarrytown Widow Feb. 2. My Friend from India 15. —**WONDERLAND THEATRE** (Gilson and Williams, managers): Thornton's Elite Vandevilles and Mile. Frenchette 25-29.

ROCKPORT.—**GRAND OPERA HOUSE** (W. A. Albaugh, manager): W. S. Hart in The Man in the Iron Mask 22; well-filled house; performance excellent. Agnes Herndon in La Belle Marie, The Sunny South, The Jealous Mrs. Brown, and A Night's Frolic 23-25; opening night S. R. O.; other evenings large audiences; performances excellent. Same co. 27-29. Joe Ott Feb. 4. Daisy the Missouri Girl 5. —**ASSEMBLY THEATRE** (W. G. Robinson, manager): Mr. and Mrs. Robert Wayne co. in Ticket of Leave Man, Inherited, and Lucky Ranch 20-22; large audiences; performance fair. Gus Hill's World of Novelties 24; large house; performance poor. Webb's Comedians 31-Feb. 5.

YOUNGSTOWN.—**OPERA HOUSE** (Eugene Rook, manager): Thomas W. Keene in Louis XI. 19; full house; Mr. Keene's portrayal of this character greatly improves with age; play well mounted. Two Little Vagrants, featuring Mildred Holland, to paving business 20; enjoyable performance. W. S. Hart 24; playing The Man in the Iron Mask 25; good audience. Sona's Band 27. Margaret Mathur 28.

CANTON.—**GRAND OPERA HOUSE** (M. C. Barber, manager): Sowing the Wind 22; good business; satisfactory performance. Gus Hill's World of Novelties 23; good business and performance. The Noble Revenant 24; good business and performance. The Devil's Comedy 25; good business; co. pleased.

HILLSBORO.—**BELL'S OPERA HOUSE** (Frank Ayres, manager): American Cinematograph 19, 20; good pictures; light house. Labadie's Faust 31-Feb. 2.

RAVENNA.—**OPERA HOUSE** (Pitkin and Severance, managers): The Glimseys 31-Feb. 5.

CAMBRIDGE.—**HAMMOND'S OPERA HOUSE** (R. Hammond, manager): Ole Olson played against heaviest rain storm of the season 20; playing 21; good performance to small audience. Todd's Great Eastern Players commenced a three nights' engagement 24, presenting Lady Audley's Secret to fair attendance.

PORTSMOUTH.—**GRAND OPERA HOUSE** (H. S. Grimes, manager): Hermann's Great co. 22; poor house; owing to the sickness of Katherine Germaine, her understudy took her part with great success; the opera gave entire satisfaction. Military Band Concert 26. Gus Hill's Vaudeville co. 28. Lillian Burnham has been singing her part very creditably. Macaulay Patton's co. 24-29 opened to a big house.

ELVIRA.—**OPERA HOUSE** (W. H. Park, manager): The Three Bostonians gave an excellent entertainment 19 to a large audience; Katherine New, the bird whistler, was the best ever heard here. Joseph Murphy 23. Joe Ott Feb. 5. Robert Downing 12.

STOUBENVILLE.—**CITY OPERA HOUSE** (Charles Holton, manager): The Isle of Champagne 20; large and pleased audience; Miss Germaine, who has been ill the past week, joined the co. at Wheeling 24; Lillian Burnham has been singing her part very creditably. Macaulay Patton's co. 24-29 opened to a big house.

ELVIRA.—**OPERA HOUSE** (W. H. Park, manager): The Three Bostonians gave an excellent entertainment 19 to a large audience; Katherine New, the bird whistler, was the best ever heard here. Joseph Murphy 23. Joe Ott Feb. 5. Robert Downing 12.

CARROLLTON.—**GRAND OPERA HOUSE** (Kemmer Brothers, managers): Slayton's Jubilee Singers 29.

NEW LEXINGTON.—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): Reid and Abbey's U. T. C. 20; fair audience. —ITEM: Arthur Gruber, of A. V. Pierson's co., is spending a few days at his home in this city.

CHILLICOTHE.—**MASONIC OPERA HOUSE** (E. S. Robinson, manager): Isham's Octroons 21; splendid business; co. capable. Murray Comedy co. 18-22 to good business; co. pleased.

HILLSBORO.—**BELL'S OPERA HOUSE** (Frank Ayres, manager): American Cinematograph 19, 20; good pictures; light house. Labadie's Faust 31-Feb. 2.

RAVENNA.—**OPERA HOUSE** (Pitkin and Severance, managers): The Glimseys 31-Feb. 5.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—**OPERA HOUSE** (Ed Overholser, manager): Julie Walter's Side Tracked 19.

PERRY.—**OPERA HOUSE** (George Todd, manager): Coup and Raymond's U. T. C. 15; co. and business poor.

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OREGON.

BAKER CITY.—**KURT'S OPERA HOUSE** (L. Freitag, manager): Local Minstrels 22.

SALEM.—**REED'S OPERA HOUSE** (Patton Brothers, managers): Janet Waldford in The Bunchback 19; small house; performed excellent; same co. in Ingomar 20. Black Patti's Troubadours 31.

PENNSYLVANIA.

TAHANOV CITY.—**GRAND OPERA HOUSE** (J. J. Quirk, manager): Stetson's U. T. C. drew large houses 22; co. is large, but performances are considerably below the standard. The Wilson Theatre co. opened for a week 24, presenting The Galley Slave to good house; performance pleased. The Middleman and Doris 25 with but little falling off in patronage. Joseph Greene co. Feb. 14-19. —ITEM: HESKINS' THEATRE (John Heskin, manager): Wilson Comedy co. closed a poor week's business 22; physics and co. were not appreciated. The Wood Sisters co. drew a fair house 24 and gave an acceptable entertainment. Andrews Opera co. sang Martha to a fair house 25; performance highly enjoyed. Crane Players 31-Feb. 5. —ITEM: The Imperial Quartette, which was with Primrose and West's Minstrels two seasons, will join the Wilson Comedy co. at Altoona. An amateur dramatic co. has been organized at Lost Creek and opened their season at Girardville 19, 20. H. W. Becker of Girardville is completing a chain of theatres in Eastern Pennsylvania, which he will control next season. Jenkins and Lowry of Shenandoah, have joined the Old Southern Life co. Thomas Tempst of Shenandoah has joined the newly formed Florence Langdon Dramatic co. The Lyric Association of St. Clair, produced The Mascot 20. This association produces several comic operas each season.

R. W. SHRETTINGER.

ALTOONA.—**ELEVENTH AVENUE OPERA HOUSE** (I. C. Mishler, licensee and manager): Sona's Band 26 to large house. Annie Louise White in Flirts and Madrons 27; crowded house. Isham's Octroons 28. —ITEM: co. is large, but performances are considerably below the

THE NEW YORK DRAMATIC MIRROR

FEB. 5, 1898.

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ence 30; owing to illness Katherine Germaine was unable to appear and her place was very acceptably filled by Emilie Gardin; during the third act Rich and Gandy, one of his characteristic speeches, explaining the illness of Miss Germaine; in addition to this he complimented the audience on its size and appreciation, and regretted very much that our city does not have an opera house that is worthy of it; for the last remark he was most generously applauded. Blue Jeans Feb. 1. Gus Hill's World of Novelties 2.

SCRANTON.—LYCUM (Reis and Burgunder, managers): A Paris Model 24 to fair business; co excellent; play weak. Hanlon's Superbe Feb. 3. Field's Minerals 5.—ACADEMY OF MUSIC (Reis and Burgunder, managers): Waite's Comedy co. 24-29 produced 'The Lost Paradise, McKenna's Flirtation, From Sir to Son, The Veteran, The Charity Ball, The Wife, A Gay Deceiver, Passion's Slave, Men and Women, A Social Highwayman, Beacon Lights and An Enemy to the Czar; co opened 17 and has had S. R. O. at twenty performances out of twenty-three. Ferguson and Emerick in McNulty's Visit 31-Feb. 2. Edward Harrigan 3.

PITTSBURG.—MUSIC HALL (C. C. King, manager): Miles ideal Stock co. opened for a week 24 in Michael Strogoff to the largest house of the season; satisfactory performances, including many good specialties; plays presented. The Blacksmith's Daughter, John Krieger, of this city, has joined the Wilson Theatre co. as advance representative—Frank Ellsworth, manager of the Sherman, Texas, Opera House, who had been here visiting his parents for the past three weeks, left for home 20.

FREEELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): John L. Sullivan co. 20 to topheavy house. Bobby Mack 4, 5. The Captain's Mate, booked for 25 canceled.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Wray, manager): The Girl from Frisco 24; fair and appreciative house. Guy Brothers' Minstrels Feb. 7.

PUNXSUTAWNEY.—MAGINON STREET OPERA HOUSE (H. A. McCartney, manager): A Breezy Time 18; good business. The Girl from Frisco 25; big business; best satisfaction; prominent in reception; audience were Harry Booker, Julia Taylor, and Hale Melander. Guy Brothers 4. Ransom's Entertainers 10. Stetson's U. T. C. 17.—ITEM: Professor W. J. Eccles of Pittsburgh, joined The Girl from Frisco here as pianist.

YORK.—OPERA HOUSE (B. C. Pontz, manager): The Real Widow Brown, with Perkins D. Fisher and a good co., gave a pleasing entertainment 19. Blue Jeans 20. A Boy Wanted 27. The Girl from Frisco 28. Shannon of the Sixth 29.—ITEM: Harmonics for the presentations of The Pirates of Penzance, by the local lodge of Elks, and of the comic opera of Nittauia, by amateurs, are being conducted.

WAYNESBURG.—OPERA HOUSE (Cooke and Munn, managers): Rose's Vaudevilles 17-22; packed house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Daniel R. Ryan co. opened for a week 24 in My Partner to his business; Mr. Ryan and Ethel Fuller derive special mention. Sona's Band 22. Joe Ott (Elks' Benefit) Feb. 2. Gus Hill's World of Novelties 3. A Breezy Time 7. The Limited Mail 19.

HEADVILLE.—ACADEMY OF MUSIC (C. A. Hempstead, manager): The Deacon's Daughter 20; good business. Margaret Mather in Cymbeline 21; large and pleased audience. The Isle of Champagne 22.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Andrews Opera co. sang Martha 21; large audience; good performance. Van Osten's Three Star Comedy co. opened for a week 24, presenting Dorcas to S. R. O.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Lillian Kennedy 27. 8 Bells 11. Charles A. Gardner 16.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Lillian Kennedy in The Deacon's Daughter 21; excellent co. to S. R. O. The Isle of Champagne 22. Mr. Beans from Boston Feb. 1. Ole Olson 12. 8 Bells 19.

GRADYVILLE.—PALACE THEATRE (J. B. Hoellman, manager): Lost Creek Dramatic co. 22 in Enclosed in the War; large and pleased audience. Wilson Comedy co. 24-26; audiences pleased; good house.

HAZELTON.—GRAND OPERA HOUSE (G. W. Hamerly, manager): John L. Sullivan co. drew a big house 21. The Captain's Mate pleased a fair audience 24. The Girl from Paris to S. R. O. 25; performance among best of season.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): Benthorn's Pathfinders 17-22; fair business; general satisfaction. Wilson Comedy co. 22-25. Lillian Kennedy Feb. 4.—ITEM: Helen Myrtle joined the Pathfinders here, and Edwin Brussels will join at Danville, Pa.

MONGOMERIE.—GAMBLES' OPERA HOUSE (John M. Grable, manager): Revol; hypnotist, 27-29.

MINERSVILLE.—OPERA HOUSE (Pott and Kean, managers): When His Wife's Away 21-22; small business; co. weak. Wood Sisters Burlesque co. 21, Feb. 1. The Fast Mail 7. O'Hooligan's Wedding 23.

MORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Al. G. Field's Minstrels delighted a large audience 22. Tommy Shearer co. opened for a week of repertoire 24 to S. R. O. Innes' Band 21. Hartzel's Midwinter Circus 4, 5.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Stetson's U. T. C. to big houses. A Boy Wanted pleased a large audience 21. Shannon of the Sixth 22.

NEW YORK.—ACADEMY OF MUSIC (C. M. Loomis, manager): In Atlantic City 20; fair house; good satisfaction. The Isle of Champagne 22. A Breezy Time 23. 8 Bells Feb. 2. The Gormans 4. Gus Hill's World of Novelties 7. Patent Applied for 12.—ITEM: The local lodge B. P. O. E. are making extensive preparations for an entertainment early in February.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Guy Brothers' Minstrels 21; fair house; co. good. Ole Olson 27. Hopkins' Trans-Oceans Feb. 11.

WEST CHESTER.—ASSEMBLY BUILDING (David Beaumont, manager): The Real Widow Brown 21 to good business; performance fair.—OPERA HOUSE (F. J. Painter, manager): The Lucky Lily 22; good house; average performance. The Night Owls 27.

WILLIAMSPORT.—LYCUM OPERA HOUSE (John M. Reis, manager): My Friend from India 21; good audience; co. excellent. The Girl from Paris 25; large and enthusiastic audience.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Midnight Flood appeared at short notice 22 and gave a very creditable performance to a fair audience. Andrews Opera co. 31. Feb. 1. Rhea 4. My Friend from India 7. Arnold Wolford co. 8-12.

POTTSVILLE.—GRAND OPERA HOUSE (George R. Harrison, manager): Wood Sisters co. 19-20 to good business. Souza's Band 21; large and delighted audience.

SELLEFONTE.—GORMAN'S OPERA HOUSE (Al Gorman, manager): A Breezy Time to good house 21. Arion Torbett Concert co. to a full house 21.

BERKSHIRE.—P. O. S. of A. OPERA HOUSE (F. R. Kitchen, manager): The Girl from Frisco 27.—ITEM: John R. Fowler, owner and manager of the opera house at Bloomsburg, Pa., made an assignment 26. Liabilities \$14,000—Carrie Whyte, daughter of Isadore Rush, is visiting relatives here.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): A Breezy Time 21 to fine business; play fair. Guy Brothers' Minstrels March 3.

ROHDE ISLAND.—OPERA HOUSE (T. F. Martin, manager): Morrison's Faust 21. The Tarrettown Widow drew well 25, scoring a decided hit; the comedy is bright and sparkling throughout, and the scenery effective; the cast is uniformly strong. Stow's U. T. C. 26 business fair; the negro singers and dances are excellent and constitute a strong feature. Kate Claxton Feb. 1. A Railroad Ticket 3.—ITEM: A copy of THE MIRROR figures prominently on the news stand in Act I of The Tarrettown Widow.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): U. T. C. 26 did a good business with usual satisfaction. Irwin Brothers' Venetian Burlesque 24-26 to crowded houses; performance entirely satisfactory; Dot Daveport brought down the house. Al Shoen created usual laughter.—ITEM: Russell Hunting was in this city 24.—Providence Lodge No. 14. Order of Elks, attended the funeral of their Brother R. D. Mason, of this city, 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Local minstrels drew good house 21-24. Richards and Canfield (return date) Feb. 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Land of the Living 20 to light house owing to bad weather; co. good. Morrison's Faust 21.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Kough, manager): The Dazzler 21; up-to-date performance; fair house. Primrose and West's Minstrels 24; full house. Primrose, Wilson, and Hall furnished their full quota of fun. Roland Reed, supported by Isadore Rush and a strong co. in A Man

of Ideas proved one of the greatest comedy hits of the season; good house in spite of bad weather. Miller-Sisson-Wallace co. 25.—ITEM: The box-office receipts of Primrose and West were at the time 25 by Manager Cramer, of the Columbia Opera House. The plaintiff alleges breach of contract and claims \$250 and costs. The defendants gave bond for their appearance when called into court.

JOHNSTOWN.—CAMBRIA THEATRE (L. C. Mishler, manager): Rosso Midgets Vaudeville co. 21 gave one of the best shows of its kind ever seen here; a fine audience was present; Mile. Chalet, Tom Mack, Fred and Fields, and the Midgets themselves were features. A Stranger in New York booked for 26, postponed.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Twelve Temptations Feb. 1. Ole Olson 5. Hopkins' Trans-Oceans 10.—ITEM: John Krieger, of this city, has joined the Wilson Theatre co. as advance representative—Frank Ellsworth, manager of the Sherman, Texas, Opera House, who had been here visiting his parents for the past three weeks, left for home 20.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): John L. Sullivan co. 20 to topheavy house. Bobby Mack 4, 5. The Captain's Mate, booked for 25 canceled.

NEW YORK.—OPERA HOUSE (C. A. Bowman, manager): Arnold-Weiss co. 24-25, playing to large and pleased audiences. Gorton's Minstrels Feb. 9. Miller-Sisson-Wallace co. 21.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Peruchi Baldini co. in repertoire Feb. 7-12.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Cora Van Tassel co. 10-18 to good business. The Dazzler 22; audience, despite inclement weather, was large and enthusiastic. Robin Hood, Jr., Feb. 1. Wang 3.

SOUTH DAKOTA.

SHONK FALLS.—NEW THEATRE (S. M. Bear, manager): House opened 24 with The Girl I Left Behind Me; this beautiful new playhouse was filled. Special trains brought large out-of-town delegations, making the opening a red-letter event in the history of the city. Manager Bear is receiving the praise of the theatregoers for his energy and enterprise. A Bachelor's Romance Feb. 2. Miss Phila.

THURSDAY.—SOUTH DAKOTA (Charles Gaines, manager): Thomas Dixon, Jr., lectured to full house 21.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Thomas Dixon, Jr., lectured to full house 21.

PARIS.—PETTISON'S THEATRE (R. Peterson, manager): The Prodigious Father 21; small house; best play of the kind here this season; Rose, McIlvane made a decided hit.

BEAUMONT.—GOODHUE'S OPERA HOUSE (John B. Goodhue, manager): Louis James in Spartacus 20; packed house; audience pleased.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Punch Robertson co. 17, presenting The Factory Girl to good business. Black Crook co. 18 to small audience; performance poor. Side Tracked 22; packed house; excellent performance. The Prodigious Father 24. Tennessee's Pardner 25.

TEMPLE.—BLIJER OPERA HOUSE (T. J. Darling and Co., managers): Hogan's Alley 20; large audience. A Trip to Chinatown 21; good audience despite rain; performance well taken.

EL PASO.—MYRA'S OPERA HOUSE (Riggsby and Walker, managers): Stuart Robson 21.

VOAKUM.—GREEN OPERA HOUSE (G. W. Griffin, manager): A Thoroughbred 21; deservedly small house. Sharpley Lyceum co. opened for week 21 to S. R. O.; audience pleased. Uncle Josiah Sprucey Feb. 15.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Kinestoscope entertained a fairly good audience 23.

UTAH.—SALT LAKE CITY.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Girl from Paris 21, 22 to immense business.—NEW GRAND THEATRE (H. F. McGarvie, manager): The Pulse of New York 17-22; good business; the specialty acts are very clever; Borynica Stanhope received many flowers and box parties were given by friends in her honor several times during the week.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): A well balanced co. played My Friend from India to a good house 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Devil's Auction Feb. 3.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): McGill College and U. of V. Glee Clubs 22; large and enthusiastic audience.

BELLOWS FALLS.—OPERA HOUSE: My Friend from India 21; good house; audience pleased. Devil's Auction Feb. 2.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dusberry, manager): Joe Ott in The Star Gazer 20, 21; business and performance good. Ott Skinner, matinee, 22; S. R. O. Wang 23; business good; performance fair. Billy Barry 27.—ITEM: The Elks will give a Ladies' Social at the Opera House Feb. 17. Many preparations are being made for this event.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Lillian Tucker co. closed a week's engagement 22; business and performances good.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Herrmann the Great 27. Gayest Manhattan Feb. 1.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Ott Skinner in Prince Rudolph 21; performance excellent; fair house. Joe Ott in Star Gazer 24; good house; performance good. Wang 27.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Loath, manager): The Dazzler gave satisfaction 27 to a fair house.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helli, manager): Jules Green Opera co. 16-22 attracted large houses; splendid performances. Black Patti's Troubadours 24, 25.

THIRD AVENUE THEATRE.—(W. M. Russell, manager): Broadway Theatre co. brought good business with a good co. and creditable performances 16-22.

PIKE STREET THEATRE.—The Widow O'Brien by stock co. to good houses 16-22. Wanted a Wife 23-25.—ITEM: The vaudeville houses have been and are on the boom.—The People's Theatre, Omene's Olympia and the Third Avenue Auditorium have been attracting large houses. The latest candidate for vaudeville patronage is the new Bell's Union Theatre, which opened 22 and promises well.

SPokane.—AUDITORIUM (Harry C. Hayward, manager): Frawley co. 15-20, presenting A Social Highwayman, Sus. Christopher, Jr., Sheba and an International Match; excellent co.; business good. Black Patti's Troubadours 21, 22; large audience; enjoyable performances.

TACOMA.—THEATRE (L. A. Wing, resident manager): Del Conte Opera co. 16 in Faust to light business; several of the leading singers did not appear. Santogni (local) 18, 20 to big houses.—LYON'S THEATRE (G. Harry Graham, manager): A Night in Bohemia 18, 19; fair business; some very clever people in the cast.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Ole Olson Feb. 3. Sanford Dodge 7.

NEW WHITCOT.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Ole Olson pleased a large house 21.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rector, manager): The Isle of Champagne 21; house packed. Innes' Band Feb. 3. Eddie Riser 5. Service Service 22; good house; co. fair. Billy A. Griffin in A Thrasher 22; good house; co. short of people on account of illness, but a satisfactory performance was given.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Stranger in New York 17 to S. R. O. A Trip to Chinatown 18 to fair house. Punch Robertson co. presented Falstaff 22; good house. Rose Cottage, The Buckeye, and Polly and I 20 to well-filled houses. The Prisoner of Zenda 21. Hogan's Alley 22 to well-filled houses.

GREENVILLE.—KING OPERA HOUSE (J. O. Hall, manager): Edwin Travers in A Jolly Night (return date) 17; good business. The Private Secretary 24 owing to heavy rain was poorly attended.

LONGVIEW.—OPERA HOUSE (P. T. Pugno, manager): Edwin Travers in The Private Secretary and A Jolly Night 21, 22; good business; considering in element weather; plays well rendered. Hogan's Alley 25. Alabama Colored Minstrels failed to fill or cancel contract for 17.

ing the Wind Feb. 4. Mile. Verlet 10. June Agnott 14-19.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Garrick Theatre co. opened for four nights 20 to 23. S. R. C. playing The Wyoming Mail. Hopkins' Trans-Oceans 20. Dan Sully Feb. 6. Walker Whitehead 9.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Ollie Torbet 20. The Heart of Chicago 21. Elihu R. Spencer Feb. 3, 4.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Elihu R. Spencer in Julius Caesar 24 to good business; audience pleased. Garrick Theatre co. 25-29.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, resident manager): 1492 29 canceled. The Heart of Chicago 31. Feb. 1. Robert Fitzsimmons co. 4.—STAR THEATRE (Fred Leonard, manager): Vandeville co. 16-23.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): 1492 24. Darkest Russia 27.

BAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, lessee and manager): William Owens, supported by fair co., to large and well-pleased audiences 15-19. 1492 27. The Heart of Chicago 29.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Darkest Russia 26. Secret Service 28. Local minstrels Feb. 1. Donnelly and Girard 2. Dan Sully 5.

BELoit.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Boston Lady Orchestra 19; big house. A Trip to the Circus 25; small house, owing to blizzard.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): 1492 25. Darkest Russia 23. For Fair Virginia Feb. 1.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Connor, manager): William Owen in Richelieu, Hamlet, and Othello 21-22; good business; excellent satisfaction. A Sheriff's Sale Feb. 5.—ITEM: During his engagement here Mr. Owen addressed the Woman's Club, the Normal School and the High School, and all speak in the highest praise of him.

LA CROSSE.—THEATRE (J. Strasliipka, manager): Donnelly and Girard in The Geese 19; large house; audience pleased. Corbett-Fitzsimmons veriscope 25 to very large business. Secret Service 29. Henry E. Dixey Feb. 1.

PLATTEVILLE.—CITY HALL (A. W. Hastings, manager): Booker T. Washington gave his famous lecture, "Solving the Negro Problem" 25 to a crowded house. Professor De Mott Feb. 9.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 24; appreciative audience; good business. Elihu R. Spencer supported by a strong co., in Julius Caesar to well-filled house 25; play and co. were enthusiastically received; scenery and stage settings were superb.—ITEM: The work of reconstructing the stage and materially changing the auditorium at this house is nearing completion.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Professor Young's Vandeville co. 31. Feb. 1.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): O. L. Robinson's views of the Klondike 19; fair audience. Harland Dramatic co. 21-29.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): For Fair Virginia 26. E. R. Spencer 29. The Heart of Chicago Feb. 12. Shore Acres 28.

CANADA.

MONTRÉAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): A Secret Warrant opened to fair business 21; as Mr. Mantell had been called away by a telegram to the bedside of his wife, who is lying in a very precarious condition at Port Huron, the leading role of Louis de Beaumont was played by Howard Hall, who acquitted himself most creditably; excellent work was also done by Harry St. Maur, Beverly Turner, and Harry G. Keenan. Minnie Radcliffe made an ideal heroine; Marion Booth Russell a splendid Gabrielle, and Marion P. Clifton gave a most artistic performance of Catherine. The audience was most enthusiastic, and there were numerous curtain calls at the end of each act. W. A. Tremayne, the author, who is a Montrealer, was called before the curtain and made a short speech in answer to the demands of his friends.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Coon Hollow opened 24 to good business. The drama is excellent and deserves the warm applause bestowed upon it. The songs and specialties introduced are clever, as is also the dancing of Messrs. Asher, Jones and Gordon. A good performance is that of Eugene Power. Go-Won Mc-Hawk 31-Feb. 4.

THEATRE FRANÇAIS.—W. E. Phillips, manager: The stock opened to good business 2 in Play Ticket 20. Florence Roberts again proved herability and versatility. The role is quite different from anything we have seen her in before. Walton Townsend did very clever work as the old Jew pawnbroker. Harrington Reynolds, T. J. Mc-Grane and Mario Doran were all good. Katherine Angus, who was a favorite here last season, appeared to advantage, and received a warm welcome. Gertrude Haynes headed an excellent vaudeville bill 31-Feb. 4. The stock will present for the first time on any stage A Rogue's Daughter, a society drama by W. A. Tremayne, author of A Secret Warrant, in which Robert Mantell has made such a success this season.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): The Nancy Hanks 28. The Wedding Day 31 Feb. 2.—PRINCESS THEATRE (O. B. Shepard, manager): From France is being presented by the Cummings Stock co. 21-29 to crowded houses. Helen Byron in the title-role did good work, and sustained her reputation, while Harry Glazier, a new comer, made a very favorable impression. Nettie Marshall, who has been with the road on for some time, made her reappearance again and assumed the role of the baronne de Cambier admirably. A Social Highwayman 31-Feb. 5.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Gis- Wan Go Mohawk is the attraction at this house 24-29, and piece presented in Wep Ton No. Nah to good business. A Trip to Coontown 31-Feb. 5.—MASSEY MUSIC HALL (J. E. Suckling, manager): The first of a series of four concerts was given 25. Nordica and a select number of artists crowded the large hall. Madame Nordica was in grand voice, and her rendering of "Reine de Lala" her first number, received no less than four encores. The other artists were E. Romayne Simmons, Lewis Williams, Grace Preston, and J. Henry McKinley. Vayre and Miles. Trebelli Feb. 22.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): A Secret Warrant by Robert Mantell and an excellent co. 20-22 to good business; play finest seen here this season; large and appreciative audiences. The Nancy Hanks 26 to Marie Johnson. Frank Tannehill, Jr., and a fair co. to good audiences; some new songs introduced by Miss Johnson helped the performance.—GRAND OPERA HOUSE (Joseph Frank, manager): A Trip to Coon Hollow closed the most successful engagement of the season 22-28. S. R. O. at every performance. Cummings Stock co. opened 31 with Charles' Aunt: performance excellent. The Lost Paradise 27.

WOODSTOCK.—KLODNIKE OPERA HOUSE (Warren Totten, manager): Cummings Stock co. in All the Comforts of Home 20 to rather light business largely due to inclement weather, the co. contains some very clever people, and the various roles were efficiently enacted. John Griffith in Faust 21; good house; performance very good, being in some respects superior to his former presentations of the play here. The Comedy Stars booked for 24-29 canceled, having disbanded at Dunnville.—ITEM: Windsor's Orchestra, under the efficient leadership of Frank E. Windsor, have been rendering exceptionally good music at the Opera House this season; their efforts in this respect meeting with considerable favorable comment from both visiting co. and the house patrons generally.

ST. THOMAS.—DENCOMBE OPERA HOUSE (T. H. Duncombe, manager): Cummings Stock co. in Dr. Bill 17; good house; Eugene Ellsworth was capital in the leading role. Same co. in All the Comforts of Home 18; large attendance; the performance was not as good as that of previous night. Entertainment under auspices of Twenty-fifth Battalion of St. Thomas 19; fair house. Little Lima, the child entertainer, furnished most of the programme, which on the whole, was very poor.—NEW GRAND OPERA HOUSE (Major Rothwell, proprietor): Dark.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Starr, manager): Dorothy by Hamilton Amateur

Opera co. 20-22; large audience; performance exceptionally good. Miss Bibby, Mrs. Folsom, Mrs. Dumrie, E. T. Martin, Allan Campbell, and Harry Rich (professional) were most successful. Receipts \$1,500. McPhee Dramatic co. 3-5.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lator, manager): Cummings Stock co. 21, 22 to good business in All the Comforts of Home, Charles' Aunt, and The Lost Paradise. Ralph Cummings played the part of Reuben Warner in Lost Paradise. This is the first time Mr. Cummings himself has played outside of Toronto in Canada. Andy McPhee's Big co. 31.

CHATHAM.—GRAND OPERA HOUSE (W. W. Seane, manager): John Griffith again delighted us as Mephisto in Faust 22; supporting co. first class; scenic effects better than ever; excellent business. The Nancy Hanks Feb. 8.

VICTORIA.—THEATRE (Robert Jamieson, manager): Del Conte's Italian Opera co. opened 18 for a week. Ole Olson was billed for 17, but owing to delay in steamer's arrival money had to be refunded and date canceled.

OSHAWA.—OPERA HOUSE (J. W. Bonsberry, manager): Burts' Ten Nights in a Barroom Jan. 21; fair house; fair satisfaction. Thirty-fourth Battalion Band 24; good house; fair satisfaction. McLaughlin Concert co. 28. A Trip to Coontown 29.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A Bachelor's Honeymoon 21; excellent performance; good house. Palmer Comic Opera co. in Pianoforte 21 to big audience. Same 25-27. The Nancy Hanks 31.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Jaxon Opera co. opened their season 24 in Pianoforte and Cavalleria Rusticana to large audience; co. best we have had. Fatmeh Diard. Payne Clarke, and Wimond Goff made distinct hits. The Chorus of Normandy 26. Il Trovatore 28.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, manager): Readings by George R. Williams; fair houses.—PARA HALL: Frost and Fenshawe co. 17-22; good business. Same co. 24-29.—GAUTHIER THEATRE (Theodore Hamel, manager): Gonzalez Comic Opera co. 17-22; good business. Same co. 24-29.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Cole and Johnson in A Trip to Coontown 28; crowded house; delighted audience. A Trip to Coontown (return engagement) 29.

LONDON.—GRAND OPERA HOUSE (A. E. Roots, manager): A Bachelor's Honeymoon 21; good performance; large audience. Zera Simon, ventriloquist, 24-29 is drawing big houses and giving satisfaction.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Zera Simon's Novelty co. 31-Feb. 5.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. Mackay, manager): A Trip to Coontown 27, 28. Coon Hollow Feb. 2. Cummings Stock co. 3.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Andrew McPhee's co. 27-29. The Nancy Hanks Feb. 1. A Trip to Coontown 10. Boston Ideals 14-19.

CORRESPONDENCE

[Received too late for classification.]

CONNECTICUT.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): A Railroad Ticket 25; fine performance; large house. The Heart of Chicago 27; fair house; performance unsatisfactory. Arnold-Wolford Stock co. Feb. 3-5. The Real Widow Brown 17. Under the Dome 10. Al. G. Field's Minstrels 16. My Friend from India 19.

GEORGIA.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Gorton's Minstrels Feb. 5. Ferrell-Beldini co. 19. Old Farmer Hopkins 12. Folk Miller. Wallace and Simon co. 17.—ITEM: The house has changed management and J. H. Shipp is now sole lessee and manager.

ILLINOIS.

JOLIET.—THEATRE (William H. Hulshizer, manager): Elihu R. Spencer 17, 18 gave Othello and The Merchant of Venice to two small but well satisfied audiences. Katherine Ridgeway Concert co. 21. S. R. O.



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CHARLES LEONARD FLETCHER,

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One week's engagement at People's Theatre, N. Y. last Dec., played to capacity, in Dr. Jekyll and Mr. Hyde.

Play triumphal return engagement at People's Theatre week of Feb. 14 in A Parisian Romance.

Charles Leonard Fletcher received a rousing reception at the hands of a very large and enthusiastic audience at the People's Theatre last evening. It was the realistic acting of Fletcher himself that worked the audience up to so high a pitch of enthusiasm. As Dr. Jekyll, he was good, but as Mr. Hyde he was simply the most clever and Ruthless character in the play here.

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Mr. Lynn Pratt was earnest and intelligent as Pianist of *The Edna Achates of Leontine*. *Record*, *Post*.

The Pianist of Mr. Lynn Pratt was worthy of commendation. *Boston Herald*.

Mr. Lynn Pratt was an impressive Pianist. *Advertiser*.

Mr. Lynn Pratt is an excellent Pianist. He makes everything out of the part without overdoing it. *Montreal Star*.

Mr. Lynn Pratt in the character of Leonidas engaged with the piano. *Advertiser*.

Mr. Lynn Pratt as Pianist deserves praise, and soon and again applause for his more various passages. *Advertiser*.

Mr. Lynn Pratt as Pianist was eminently satisfactory. *Argus*, *Albany*.

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Mr. Lynn Pratt demonstrated his ability to do good work as a singer. *Advertiser*.

Mr. Lynn Pratt as a mathematician and a presentation of the faithful Pianist. *Evening News*, *Buffalo*.

Mr. Lynn Pratt, as Pianist, bears himself well and uses a fine voice effectively. *Telegram*, *Worcester*, Mass.

Mr. Lynn Pratt as Pianist was eminently satisfactory. *Advertiser*.

Mr. Lynn Pratt as Pianist deserved special commendation. *Argus*, *Albany*.

Mr. Lynn Pratt was earnest and intelligent as Pianist of *The Edna Achates of Leontine*. *Record*, *Post*.

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CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—*indefinite*.
CASTLE SQUARE OPERA: Philadelphia, Pa., Dec. 27—*indefinite*.
CALHOUN OPERA (R. H. Gaylord, mgr.): Salt Lake City, U. S., Jan. 31-Feb. 5.
CIRCUS GIRL (Chas. Prohman, mgr.): Philadelphia, Pa., Jan. 31-Feb. 10.
DANBROOK OPERA: New York city Jan. 17-Feb. 10.
FRANCIS WILSON (Ariel Barney, mgr.): New Orleans, La., Jan. 31-Feb. 5.
FRANCIS DANIELS (Kirk La Shelle, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5. Baltimore, Md., 7-12, New York, N. Y., 14-19.
FRENCH MAID: New York city Sept. 27—*indefinite*.
GIRL FROM PARIS (Boston co.): E. E. Rice, mgr.): Newark, N. J., Jan. 31-Feb. 5. Elizabeth 7, Easton, Pa., 8. Wilkes-Barre 8, Scranton 10, Binghamton, N. Y., 11, 12. Ithaca 12.
GRAT OPERA: Salt Lake City, U. S., Feb. 7-12.
HANLON SUPERB (Edwin Warner, mgr.): Waterbury, Conn., Jan. 31-Feb. 1, Newburg, N. Y., 2. Binghamton 4, 5. Schenectady 7. Albany 8, 9. Rochester 10-12. Buffalo 14-19.
HIGHWAYMAN: New York city Dec. 13—*indefinite*.
HOPPER, DE WOLF (B. D. Stevens, mgr.): Chicago, Ill., Jan. 24-Feb. 5.
IN GAY NEW YORK: Philadelphia, Pa., Jan. 24-Feb. 5.
INNIS' BAND: Trenton, N. J., Jan. 31. Wheeling, W. Va., Feb. 3.
ISLE OF CHAMPAGNE: Cleveland, O., Jan. 31-Feb. 5.
JACK AND THE BEANSTALK: Providence, R. I., Jan. 31-Feb. 5.
LILLIPUTIANS (Rosenthal Bros., mgrs.): Indianapolis, Ind., Jan. 31-Feb. 2. Dayton, O., 3-5. Cincinnati 6-12. St. Louis, Mo., 13-19.
MISSES PHILADELPHIA (Judas Howe, mgr.): Kansas City, Mo., Jan. 30-Feb. 5.
ONE ROUND OF PLEASURE: Detroit, Mich., Feb. 6-12.
ORIGINAL AMERICA (Jno. W. Isham, mgr.): Bucup, Eng., Jan. 31-Feb. 1.
SCHALCHI, MEC: Quincy, Ill., Jan. 31. Keokuk, Ia., Feb. 1. Burlington 2. Cedar Rapids 4. Davenport 5. La Crosse, Wis., 7. Winona 8. Minneapolis, Minn., 10. Detroit, Mich., 11.
SOUSA BAND (E. R. Reynolds, mgr.): Middletown, O., Jan. 31. Cincinnati Feb. 1. Indianapolis, Ind., 2. Marion 3. Chicago, Ill., 4, 5. St. Louis, Mo., 6. Springfield, Ill., 7. Bloomington 8. Peoria 9. Galena 10. Aurora 11. Ottawa 12. Davenport, Ia., 13. Burlington 14. Ottumwa 15. Cedar Rapids 16. Dubuque 17. Rockford, Ill., 18. Madison, Wis., 19.
TELEPHONE GIRL (Lederer & Co., mgr.): New York city Dec. 27—*indefinite*.
THE GEZEER (Donnelly and Girard; Frank Calder, mgr.): Madison, Wis., Feb. 2. Milwaukee 3-5. Joliet, Ill., 7. South Bend, Ind., 8. Kalamazoo, Mich., 9. Grand Rapids 10, 11. Ft. Wayne, Ind., 12. Columbus, O., 16. Dayton 17. Lexington, Ky., 19.
THE GEZEE: Milwaukee, Wis., Jan. 21-31. Minneapolis, Minn., 31-Feb. 5.
THE GEZEE (Daly, N. Y. City Jan. 31-Feb. 5.
THE ELEVE (Festivals): Chas. H. Yale, mgr.): Cumberland, Md., Jan. 31. Harrisburg, Pa., Feb. 2. Reading 3. Allentown 4. Trenton, N. J., 5. Philadelphia, Pa., 7-12.
WAFF COMIC OPERA (F. G. Harrison, mgr.): Easton, Pa., Jan. 31-Feb. 5. Trenton, N. J., 7-12. Porterville, Pa., 14-19.
WANG: Charlotte, N. C., Feb. 1. Asheville 1. Spartanburg 2. Columbia, S. C., 3. Sumter 2. Spartanburg 8. Savannah, Ga., 9.
WEDDING DAY: Rochester, N. Y., Feb. 3.
WILBUR-KIRWIN (W. H. Fullwood, mgr.): Augusta, Ga., Jan. 24-31. Wilmington, N. C., Feb. 1-7.

VARIETY.

ANI'S MONARCHS (No. 1: Harry Hill, prop. and mgr.): Philadelphia, Pa., Jan. 31-Feb. 12.
ALLEN MAY NOVELTY (Troy, N. Y., Jan. 31-Feb. 5.
AL. REED: Brooklyn, N. Y., Jan. 31-Feb. 5.
ANI'S MONARCHS (No. 2: Harry Hill, prop. and mgr.): Philadelphia, Pa., Jan. 31-Feb. 5. Baltimore, Md., 7-12.
ANNA HELD: Boston, Mass., Jan. 31-Feb. 5.
BIG SENSATION (Flynn and Sheridan, props.): Boston, Mass., Jan. 31-Feb. 5.
BLACK CROOK BURLESQUE: New York city Jan. 31-Feb. 5.

BLACK PATTI'S TROUBADOURS (Voeckel and Nolan, mgrs.): Salem, Ore., Jan. 31. Rosenberg, Cal., Feb. 1. Travel 2. Red Bluff 3. Marysville 4. Sacramento 5. San Francisco 7-19.
BONHOMIE BURLESQUERS (Louis Robic, mgr.): Philadelphia, Pa., Jan. 31-Feb. 12. Paterson, N. J., 14-19.
BOS TON BURLESQUERS: Boston, Mass., Jan. 31-Feb. 5. Lowell 7-8. Burlington 10-12.
CASINO OPERATIC BURLESQUERS: Cincinnati, O., Jan. 31-Feb. 5.
CITY CLUB (Misco's): Pittsburgh, Pa., Jan. 31-Feb. 5.
CITY SPORTS: Manchester, N. H., Jan. 31-Feb. 2. Lawrence, Mass., 3-5.
COLUMBIAN BURLESQUERS (Schilmer): Philadelphia, Pa., Jan. 31-Feb. 5.

DEVERE, SAM: Providence, R. I., Jan. 31-Feb. 5. Brooklyn, N. Y., 7-12. Buffalo 14-19.
FAY FOSTER EXTRAVAGANZA (Stanley Whiting, mgr.): Montreal, P. Q., Jan. 31-Feb. 5.
FITZSIMMONS, BOB: Detroit, Mich., Jan. 31-Feb. 5. Cleveland, O., 6-9. Toledo 10-12.
GAY GIRLS OF GOTHAM: Erie, Pa., Jan. 31-Feb. 5.
GAY MASQUERADE (Gus Hill, prop.): Robert Manchester, mgr. 1. Washington, D. C., Jan. 31-Feb. 5. Wheeling, W. Va., 7-12. Cincinnati, O., 14-19.
GAYEST MANHATTAN: Richmond, Va., Feb. 2.
GUN HILL WORLD OF NOVELTIES: Cleveland, O., Jan. 31-Feb. 5. Detroit, Mich., 7-12.

HOPKINS' TRANS-OCEANICS (Eastern): New York city Jan. 31-Feb. 5.
HYDE COMEDIANS: Washington, D. C., Jan. 31-Feb. 5.
IN GAY PARIS: Des Moines, Ia., Feb. 4, 5.
KNICKERBOCKERS: Newark, N. J., Jan. 31-Feb. 5.
LONDON BELLES (Rose Sydell): J. H. Barnes, mgr.): Paterson, N. J., Jan. 31-Feb. 5.
MAXIMILIAN DICE GRAND CONCERT (Philip Dick, Jr., mgr.): Manhattan, Kan., Jan. 31. Leavenworth Feb. 1. Nebraska City, Neb., 4. Lincoln 5.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5. Philadelphia, Pa., 7-12. Washington, D. C., 14-19.
MISS NEW YORK JR.: Buffalo, N. Y., Jan. 31-Feb. 5.
MOULIN ROUGE: Louisville, Ky., Jan. 31-Feb. 5.
NIGHT OWLS: Baltimore, Md., Jan. 31-Feb. 5.
OCKTOBROONS: (John W. Isham, mgr.): Jersey City, N. J., Jan. 31-Feb. 5. Philadelphia, Pa., 6-12.
PARIAN BELLES (May Shaw): No. Adams, Mass., Jan. 31-Feb. 2. Pawtucket, R. I., 3-5.
PERUCHI-BELDEN: Milledgeville, Ga., Jan. 31-Feb. 5. Anderson, S. C., 7-12. Spartanburg 13-19.

RENTZ - SANTLEY (Abe Levitt, mgr.): Middletown, Conn., Feb. 1. Hartford 2. Fall River, Mass., 3-5. Boston 7-12. Portland, Me., 14-16. Pawtucket, R. I., 17-19.

OBITUARY.
M. Jules Richelbourg, the famous French novelist and playwright, died in Paris last week. M. Richelbourg was born at Meudon (Haute Marne), April 23, 1863, and was therefore sixty-five years old. His father was a cutter. He went to Paris in 1850 and, after a brief experience in a commercial house, obtained a position on the staff of *Le Figaro*. For some time he wrote fugitive verse, but finally, after a number of attempts, he produced successfully, in 1862, a five-act drama, entitled *Les Nuits de la Place Rose*, written in collaboration with M. Leon Poulin. *Un Monde à la Mode*, a vaudeville comedy put on the following year, did much to establish his reputation. As early as 1864, he had made his debut in romance with the *Contes d'Infante*. From that time on he did not cease to put out stories of adventure, intrigue and passion which were very popular among the great mass of French readers. Among his most famous works are *Les Drames de la Vie* (sixteen volumes), *Les Soirées Amusantes* (twelve volumes), *La Belle Organiste*, *L'Idiot*, *Le Million du Père Racot*, *La Dame Voilée*, *L'Homme aux Lunettes Noires*, *Le Petit Mère*, and *L'Enfant de Fanbourg*. At the time of his death, M. Richelbourg was one of the most prominent literary and dramatic critics of *Le Petit Journal*.

STEVE BRODIE (Gus Hill, prop.): C. W. Williams, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5. Jersey City, N. J., 7-12. Paterson 14-16. Bridgeport, Conn., 17-19.
TENDERLY: New York city Jan. 31-Feb. 5.
TILLEY, VESTA: Brooklyn, N. Y., Jan. 31-Feb. 5.
VANITY FAIR (Gus Hill, prop.): Fred J. Huber, mgr.): St. Louis, Mo., Jan. 31-Feb. 5. Chicago, Ill., 7-12. Detroit, Mich., 14-19.

VENETIAN BURLESQUERS: Fall River, Mass., Jan. 31-Feb. 2, No. Adams 3-5.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Frankfort, Ind., Feb. 2. Kokomo 3. Dunkirk 5. Hartford City 7. Montpelier 8. New Castle 9. Middletown 10. Frankton 11. Elwood 12. Logansport 14. LaFayette 15.
AL. G. FIELD MINSTRELS (White): Pottstown, Pa., Jan. 31. Allentown Feb. 1. Reading 2. Shamokin 3. Wilkes-Barre 4. Scranton 5. Binghamton, N. Y., 7. DUNMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—*indefinite*.
FIELDS AND HANSON: Jackson, Tenn., Jan. 31.
GEORGE OPERATIC COLORED MINSTRELS (T. J. Culligan, bus.-mgr.): Seattle, Wash., Jan. 30-Feb. 5.
GUY BROTHERS: Brooklyn, Pa., Feb. 2. Dubois 3. Punxsutawney 4. Phillipsburg 5.
HI HENRY: Glens Falls, N. Y., Jan. 31. Ft. Edward Feb. 1. Mechanicville 2. Troy 5. New York city 7-12.
LEON W. WASHBURN MINSTRELS (J. M. Wall, mgr.): Taunton, Mass., Jan. 31. Feb. 1. Pawtucket, R. I., 2. Webster, Mass., 3. Millford 4. Marlboro 5.
PRIMROSE AND WEST (Eastern): Philadelphia, Pa., Jan. 31-Feb. 5.
PRIMROSE AND WEST (Western): New Orleans, La., Jan. 31-Feb. 5.
RICHARDS AND PRINGLE (W. A. Russo, mgr.): Terrell, Tex., Jan. 31. Decatur Feb. 1. Bowie 2. Vernon 3. Wichita Falls 4. Gainesville 5. Ardmore, I. T., 7. Purcell 8. Oklahoma City, Ok., 9. Shawnee 10. Guthrie 11. Perry 12.

WASHBURN MINSTRELS: Taunton, Mass., Jan. 31-Feb. 1. Pawtucket, R. I., 2. Marlboro, Mass., 5.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Everett, Mass., Jan. 31. Melrose Feb. 1. Wakefield 2. Reading 3. Lowell 4-5.
CLARA SCHUMANN LADIES' ORCHESTRA: Bluffton, Ind., Jan. 31. Delphos, O., Feb. 1. Paulding 2. Tecumseh, Mich., 3. Pinekey 4. Byron 5. Ada, O., 7. Lima 8. Xenia 10. Springfield 11. Chillicothe 12. ELI PERKINS: Alpena, Mich., Jan. 31. Bad Axe 1. Charlotte 2. Superior, Wis., 4. Bancroft, Ia., 5. FLINT (Hypnotist): W. M. Savage, mgr.): Des Moines, Ia., Feb. 3-5. Lincoln, Neb., 7-12. Nebraska City 14-19.
GARDNER, GEORGE A. (Mesmerist): Upper Sandusky, O., Jan. 31-Feb. 5. Marion 7-12. Delaware 14-19.
HENRY E. DIXEY (Edward L. Bloom, mgr.): Minneapolis, Minn., Jan. 24-31. Des Moines, Ia., Feb. 1. Burlington 4.
KELLAR (Dudley McAdow, mgr.): Syracuse, N. Y., Feb. 1. Oswego 2. Watertown 3. Ogdensburg 4. Little Falls 5. Utica 7.
LORRETT'S THE: Hornellsville, N. Y., Jan. 31-Feb. 5.
MARSHALL P. WILDER: Eldoria, Ill., Feb. 2. Chicago 4. Decatur 8. Evansville, Ind., 10. Erie, Pa., 18. Medina 19.
MARTZ AL: London, N. H., Jan. 31.
NASHVILLE STUDENTS: Columbus, Ky., Jan. 31. Brownsville, Tenn., Feb. 3. Memphis 4-5.
ROBERT G. INGERSOL (C. P. Farrell, mgr.): Houston, Tex., Feb. 2. Galveston 3. San Antonio 4. Waco 5. Ft. Worth 7. Dallas 8. Denison 10. Paris 11. Ft. Smith, Ark., 14. Hot Springs 16. Little Rock 17. Memphis, Tenn., 18. Jackson 19.
THE HERRMANS: Norfolk, Va., Jan. 31. Trenton, N. J., Feb. 3. Elizabeth 5.
THE LEES (Hypnotists): Thos. F. Adkin, mgr.): Thomasville, Ga., Jan. 31-Feb. 5. Americus 7-12. Pensacola, Fla., 14-19.
THE SAGES (A. B. McDole, mgr.): Chelsea, Mass., 31-Feb. 5. River Point, R. I., 7-13. Newburg, N. Y., 14-19.

CORSE PAYTON'S GREAT SUCCESS.

One of the best known actor-managers of the day is Corse Payton, whose past success indicates a prosperous future. Mr. Payton is now proprietor of the Corse Payton Stock and the Corse Payton Comedy companies. The careers of both these companies have been marked with great success. While Mr. Payton is not one of the oldest repertoire managers, he has nevertheless advanced many new ideas which have created a great deal of public interest in both companies. It is the little things in Mr. Payton's companies that have made the big things. Attention to every little detail has made the entire performance a success. Good performances at reasonable prices has been the motto of both companies, and the performances have become more popular each year. Mr. Payton's company will be booked in Red Bank, N. J., secured a cancellation of that engagement and is this week playing in Hartford.

HI HENRY'S MINSTRELS.

With a company of fifty performers, every one of them an artist, Hi Henry's Minstrels will be in town next week at the Metropolis, and will unquestionably draw packed houses every night. The organization has been pronounced by the press in nearly every large city in the country to be a leader in its line. It is the only minstrel company that has been at a Broadway house in many years. Its success in Boston was phenomenal. The band, under the leadership of Hi Henry himself, is a feature, and the work of Arthur Denning and the rest of the company is of the highest type of minstrel art.

THE ELKS.

Lynchburg, Va., Lodge, 21, on Jan. 19 presented P. E. R. William Doyle with a beautiful watch charm as a token of esteem and in appreciation of the many services rendered by him to the lodge.

Mankato, Minn., Lodge, 25, will give a charity circus Jan. 21, devoting the proceeds to the relief fund.

A special committee of the Chicago Elks, en route to New Orleans to make arrangements for the reunion, spent Jan. 23 in Birmingham, Ala., as the guests of the local lodge and were entertained royally.

The Camden, N. J., Lodge visited Newark Jan. 15, and were entertained by the local brothers. All the local lodges supplied talent, and a most enjoyable time was had.

Twenty-five members on Feb. 2. Another Lodge will soon be instituted in Arizona, making four for the territory.

Deputy J. M. Quinn with sixteen other members of Silver Bow No. 20, Butte, Mont., drove eighty miles across country Jan. 9 to Virginia City, Mont., where, out of a charter list of twenty-six, they initiated twenty-one, instituting No. 39.

OBITUARY.

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From that time on he did not cease to put out stories of adventure, intrigue and passion which were very popular among the great mass of French readers. Among his most famous works are *Les Drames de la Vie* (sixteen volumes), *Les Soirées Amusantes* (twelve volumes), *La Belle Organiste*, *L'Idiot*, *Le Million du Père Racot*, *La Dame Voilée*, *L'Homme aux Lunettes Noires*, *Le Petit Mère*, and *L'Enfant de Fanbourg*. At the time of his death, M. Richelbourg was one of the most prominent literary and dramatic critics of *Le Petit Journal*.

STEVE BRODIE (Gus Hill, prop.): C. W. Williams, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5. Jersey City, N. J., 7-12. Paterson 14-16. Bridgeport, Conn., 17-19.

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TILLEY, VESTA: Brooklyn, N. Y., Jan. 31-Feb. 5.

VANITY FAIR (Gus Hill, prop.): Fred J. Huber, mgr.): St. Louis, Mo., Jan. 31-Feb. 5. Chicago, Ill., 7-12. Detroit, Mich., 14-19.

SOUTHERN CAKE WALK AND SPECIALTY CO. (John Graham, mgr.): Southbridge, Mass., Feb. 1. Pawtucket, R. I., 3-5. Quincy, Mass., 7. Rockland 8. Taunton 9, 10. New Bedford 11, 12.

STEVE BRODIE (Gus Hill, prop.): C. W. Williams, mgr.): Brooklyn, N. Y., Jan. 31-Feb. 5. Jersey City, N. J., 7-12. Paterson 14-16. Bridgeport, Conn., 17-19.

TENDERLY: New York city Jan. 31-Feb. 5.

TILLEY, VESTA: Brooklyn,

TELEGRAPHIC NEWS

CHICAGO.

Clyde Fitch's New Play, *Nathan Hale*. Blizzard Business—Police Court Notes.

(Special to The Mirror.)

CHICAGO, Jan. 31.

At Hooley's Theatre this evening Nat Goodwin presented Clyde Fitch's new historical comedy, *Nathan Hale*, for the first time on any stage. I wish you would please make a note of this, as the New York critics have a painful habit of calling attention to alleged "first productions" in New York several months after we have seen the plays here. So if *Nathan Hale* reaches Broadway, don't allow your critics to fool you with reports of a "first night," as they do so often in other cases. Chicago has first damped many plays that have subsequently enjoyed long runs on Broadway, but that is not strange, as New Yorkers will stand for the greatest dramatic not ever conceived. However, *Nathan Hale* was warmly received by a very large and fashionable audience to-night. In fact, two hours after the sale opened last Thursday every seat in the house was sold. Mr. Goodwin and Maxine Elliott made personal hits. Mr. Fitch made a speech, and it would seem that the comedy scored a success, but one can tell better after a week of rehearsals and pruning, and I will be able to give you a better verdict next Monday. Meantime, Nat need not worry about his receipts, for he is the attraction. The play is the thing except where Goodwin is concerned.

In the teeth of the worst blizzard of the year, eighty-five ladies and gentlemen attended the eighth annual ladies' dinner of the Forty Club, at the Wellington, last Tuesday evening. Among the guests were Nat Goodwin, Maxine Elliott, Gertrude Elliott, Mr. and Mrs. Wilton Lackaye, Mr. and Mrs. Frederick Warde, and Miss Warde, Clyde Fitch, Henry Guy Carleton, and Mr. and Mrs. George J. Appleton. Landlord Gage gave up his gentlemen's cafe for the occasion, and the four speeches of Goodwin, Lackaye, Carleton, and Fitch, were worth printing in book form.

Mr. Mansfield has met with the usual splendid reception at the Grand Opera House, where Bernard Shaw's new play, *The Devil's Disciple*, has been filling the house. It will be continued this week, and during the last two weeks of the engagement Mr. Mansfield will be seen in his repertoire. The advance sale is very large.

Last Saturday morning, Dr. George W. Purdy and Henry Guy Carleton found their way up to my police court in the early hours and enjoyed a lively session, Mr. Carleton being particularly edified by a choice assortment of colored cases in the dialect of Thompson Street Poker Club. He was here two weeks with James J. Corbett, to rehearse the new play which has its first production at Peoria to-night. (This is another town to have a first night besides New York.)

This is the last week of Mr. Hopper and the brass band in *El Capitan* at the Columbia, and *The Bells of New York* will follow next Sunday. Dan Daly is promised. Herbert Cripps, who dropped in at my civil court the other day, is now performing a difficult task, by the way, for he is acting as stage-manager and musical director of the Hopper company. There are very few men who can manage a stage from the leader's chair, but "Crippsey" can do it. He has occupied every position in the show business, from conductor to brakeman.

Our old friend, Dan Sully, spent Saturday here. He came on to see Nat Goodwin in *An American Citizen* at the matinee, and he left for Joliet at 5 p.m., to play himself. As Joliet is a penitentiary town he was careful to say that he remained there but one night.

Julia Stuart had a surprisingly good week at the Great Northern with East Lynne, Leah, and Camille. On Saturday afternoon Frederick Warde appeared as Armand. It was his first appearance in the part, strange to say, and he was obliged to study it as a new role. But he "got away with it" in his usual fine style. I thought it strange that he had never played the part before, but when he told me that he had never seen Uncle Tom's Cabin I was in a position to believe anything.

That old favorite, Shore Acres, is drawing well at McVicker's, and Mr. Herne will run it through his present engagement. He will be followed by Denman Thompson and George Rye's play, *The Sunshine of Paradise Alley*, which has already been seen in New York. (You see I am always fair.)

Miss Francis of Yale opened well at the Great Northern last evening, when Etienne Girardot and his clever associates made a hit. Ve-to-Tilly soon comes to this house with her vaudeville company.

Cuba is being "libred" at the Alhambra this week, where *The Last Stroke* is presented under the management of that sterling patriot, Jacob Lott.

Marshall P. Wilder is hereabouts, and his flag is out at the Leland. He is making them laugh in the suburbs.

Jolly Fanny Rice, whose smile is as refreshing as a cocktail, is at the Schiller this week with *At the French Ball*.

A Toledo friend writes me that Evangelie Moody is holding a revival there, and evidently believes in advertising, for in front of the church is a banner bearing this inscription: "Morning—'Groping in the Darkness!' Evening—'Among the Swine.' You are welcome."

Clyde Fitch has received many social attentions during his stay here, and his latest book "The Smart Set," published in Chicago, has been having a large sale.

George Ade, of the *Record*, author of "Artie" and "Pink Marsh," is running a series of great Saturday stories now, burlesquing the vaudeville turns. They are true to life and worth going miles to read.

The stock company at Hopkins' Theatre is presenting *The Fatal Card* this week, with the Rogers Brothers in the olive.

The Newell Brothers in *The Operator* are at the Bijou this week, and over at the Lincoln.

Darkness Russia is the card.

Frank Lawton was doing his bone solo at one of the vaudeville houses here not long ago, and he gave his usual "imitation of a Wabash train." The manager of the house sent back word that as he did all of his Eastern business with the B. and O., he would like to have the imitation made that of a B. and O. train. Lawton acquiesced, as all wise performers will do. The following week the stage-manager, who had taken the message to Frank, hurried out to tell the manager Monday afternoon and said: "That sketch team is singing 'Down on the Banks of the Wabash.'" And the manager said: "Just have 'em make it 'The Banks of the B. and O.' for this week."

Herbert Cawthorne sends me a clipping from a Philadelphia paper which tells of the capture of four noted desperadoes and gives a picture of one of them—Charles Hoyt by name. "Knowing that you are interested in law court matters

and theatricals," writes Mr. Cawthorne, in this connection, "I enclose something which touches upon both, and would like to know who's 'stuff' Charlie Hoyt has been stealing. Perhaps he is only getting square for so many people stealing from him. However, this will make him out a Black Sheep and cause him to be sent to A Temperance Town, where he'll never see A Contented Woman, even with the aid of A Parlor Match; and he'll hear many A Midnight Bell before he'll take another Trip to Chinatown, unless he gets out through A Hole in the Ground, to do which he would have to be as supple as A Bag Baby, with no more feeling than A Tin Soldier or A Brass Monkey. I'm afraid he'll have to show A Milk White Flag, for if the enclosed is not A Texas Steer he will be A Stranger in New York under A Bunch of Keys for more than A Day and a Night."

One of the society papers here recently stated that Frances Willard, the temperance advocate, was the possessor of a beautiful "Angostura cat." It must have been a bitter pill for her to swallow.

Maybe that is why a mouse when it spins! Regards to the Sidmans. "Buff" HALL.

BOSTON.

Benton's Bulletin from the Hub—The Normandy Wedding Is Papa Gou Gou—News.

(Special to The Mirror.)

BOSTON, Jan. 31.

Charles J. Rich, assistant manager at the Hollis Street, had a testimonial to-night when the farewell engagement of The Heart of Maryland was opened to one of the biggest houses ever seen in the theatre. Mrs. Leslie Carter's phenomenal success at this house last year bids fair to be repeated, as she has gained in artistic strength and emotional power in the year of absence. The production was a splendid one.

Boston takes its second dose of Chinese drama this week, and it would be hard to say which is the greater attraction at the Boston—Anna Held or The Cat and the Cherub. Of course, Miss Held's two visits last season made her a prime favorite and she had a rousing welcome, but everybody was on the qui vive to see The Cat and the Cherub and compare it with The First Born, so that the event was of double interest.

There was a tremendous house at the Castle Square to-night to witness the long heralded production of *The Prisoner of Zenda*, and no disappointment in the production was possible, as it was fully equal to the original presentation by E. H. Sothern and its subsequent revival by the Lyceum company. What better compliment could be paid to the actors at the Castle Square? J. H. Gilmore and Lillian Lawrence were in the right places at the head of the cast, and Mandie Odell proved a valuable addition to the company. Horace Lewis was by all odds the best Colonel Sept ever seen in Boston. William Humphrey's Black Michael was very effective. In costuming and setting the production must stand as the best of the season at this house.

Robert Mantell had been booked at the Columbia this week to give his new play, *A Secret Warrant*, but the illness of his wife, Charlotte Behrens, made it doubtful if he could appear, and finally it was settled that he would not come to Boston. In his stead, the company filled the engagement, presenting the play to the utmost satisfaction of the big house to-night. Mr. Mantell's name did not appear in the advertisements, and the play was given with a cast that was evenly balanced and effective.

The Ladder of Life is the melodrama that holds the stage at the Grand Opera House this week, and the company for this engagement has been strengthened by the addition of Lizzie Dierous Daly, who has not played in Boston for some time, but is just as popular as she was in the days of *Vacation*.

There is a return to the stock company, at the Bowdoin Square to-night, where Hoodman Blind was given with Roselle Knott in the dual role of the two sisters. Mr. Lothrop gives all these productions in first-class shape, and the presentation to-night would contrast very favorably with those at higher prices.

It has been only a few weeks since Andrew Mack played here in *An Irish Gentleman*, but he has come back to the Museum for a fortnight's stay.

This is the second and last week of A Normandy Wedding at the Park, and the opera is now moving much better than it did at the opening performance. Since it was played through the West as *Papa Gou Gou*, the opera has been greatly changed, and after a short tour of the New England circuit it will go to New York.

This is also the second and last week of The Mysterious Mr. Bugle at the Tremont, where the business has been most satisfactory and play and players have been received with almost continuous laughter. Old Chums is the curtain-raiser, and the combination is a winning one.

The Harvard Opera Comique company will open a long season at the Zoo to-morrow night, Said Pasha being the first work to be produced. Joe Hart is the dramatic attraction at Keith's this week.

Daniel Boone is the drama at the Grand, being given by the stock company.

Eliza Proctor Otis made two flying trips to Boston last week, as she was playing in Providence, and that gave her opportunity to come here to complete some of the arrangements for her starring tour in Oliver Twist. She says that there is no truth in the rumor that she is to go into the vaudeville. She has received many flattering offers to enter that line in a dramatic sketch, but she has declined them all.

R. A. Barnet has received several offers for Queen of the Ballet, this year's production of the Cadets, and I know of half a dozen managers from New York who are coming on to see the final dress rehearsal, Feb. 3. The box-office sale for the theatricals opened to-day and messenger boys have been waiting in line as far back as Saturday morning, so as to hold the head of the line.

Eugene Tompkins' steam yacht *Illawarra* met with a slight mishap last week. She has been hauled up for the winter at South Boston, and she careened over and filled. A tug with powerful steam pumps succeeded in freeing the yacht from water, and the damage will not be serious.

On the occasion of his birthday, last week, R. F. Keith received congratulatory letters and telegrams from friends all over the country. Mr. Keith, by the way, bought the first ticket for the Bank Officers' theatricals last week, paying therefor \$100, one-fifth of the rest of the Bijou for the week. Therefore the bank men got up the ticket on white satin, beautifully engrossed, and Mr. Keith will have it framed as a souvenir.

Wallace Campbell's resignation from the stock company at the Grand left a great gap to be filled, for the handsome young leading man had made himself a prime favorite with amusement seekers at the South End. He has gone to New York.

I wonder if it is true that Alexander Comstock

intends to spring *The Walking Delegate* upon New York, under the title of *The Korean*.

George W. Magee, manager of the Grand Opera House, and Frank S. Arnett, his Lieutenant, are entitled to much credit for preventing a panic there the other night. There was a fire next door, but not a sound and not a sniff of smoke reached the auditorium to disturb the large audience. The blaze was a trifling one, but a serious scare might have been occasioned but for the quickness of the management.

Tom Henry, at the Columbia, is waging a war on the sidewalk speculators in lithograph tickets. The other night six illegal vendors were scooped in with grace and dispatch.

A matrimonial boom has struck Boston, and all on account of productions of *Sweethearts*, *The Bride Elect*, *The Wedding Day*, and *The Normandy Wedding*. A revival of *Divorces* would be opportune. A Spring engagement of the Lyceum Stock company in Boston will be one of the novelties of this year. It will be played at the Hollis Street, probably taking the time usually filled by Daly's stock company, which has transferred its favor to the Tremont.

Among the possible future productions at the Castle Square are *The Streets of New York* and the *Ticket of Leave Man*.

E. F. Albee is taking advantage of the fine sleighing, and his superb turnouts are to be seen on the Boulevard every day.

Among the theatrical people who attended Mrs. E. H. Crosby's "at home" last week, were Marie D. Shotwell, Mandie Hooford, Ida Mullen, Evelyn Gordon, Lillian Lawrence, Mary Sanders, Rachel Noah, and John Kellard.

H. Price Webber writes me from St. John's, N. F., that his engagement of the Boston Comedy company there has been extended twice on account of the great success. Nothing but praise comes from there of the production of *The Honeymoon*, with Edwin Gray as Julian.

The Edwin Forrest Club had its annual dinner at the United States Hotel last week with two hundred present. The toastmaster was George T. Harford, and John Kivel, of Dover, N. H., presided.

Although the little strikes of the theatrical mechanics are being endorsed by the different local labor organizations—the Boot and Shoe Workers' Union was the latest to drop into line—business continues unaffected. Boycotting a theatre seems to be a most amusing farce in Boston.

The labor organization of lithographers, recently formed in this city, would be better described as one of lithograph posters, as they are the men who make up its ranks.

Ernest Lacey has written a play having Andrew Mack in view for the leading part.

The Ballet Girl will be the next attraction at the Park.

Duncan B. Harrison has been in Boston during the past week.

George W. Magee and Colonel W. A. Thompson are trying to cancel other dates so that the Boston Lyric Stock company may open its engagement at the Grand Opera House by the middle of March.

The Damrosch-Ellis Opera season at the Boston will open Feb. 21, for fifteen performances. Never Again will come for two holiday performances, Feb. 22.

The Prisoner of Zenda will have its long anticipated production at the Castle Square next week.

About 10,000 people went to the Bowdoin Square to see *The Two Orphans* last week. I think that breaks the record for the piece, and justifies the wisdom of Dr. Lothrop's scale of prices.

Minnie Dupree celebrated her birthday in this city recently and a few of her friends were delightfully entertained at supper at the home of Mrs. E. G. Sutherland. Miss Dupree came on to play for the Invalid Aid Society's benefit and made a big hit.

William Charles Mason is one of the favorites at the Castle Square, and it is not strange, for one is sure to find him giving an impersonation that is all the more remarkable, taking into consideration the fact that a new character is taken up each week. The list of parts which he has played at the Castle Square is a long one, and there was a big rush at the theatre last week to get his portraits, which were distributed as souvenirs.

Mandie Hooford received many social attentions while here with Henry Miller.

Bury Dasset represented *The Mysterious Mr. Bugle* in advance, and well did he do it too.

Mrs. Erving Winslow's readings continue to attract the large patronage which they deserve.

Burton Holmes' next lecture will be given Feb. 2. He says he likes Boston. He ought to, Boston rarely greets a new lecturer as it has

greeted him.

Florence Gilbert, who made an unquestioned hit in *The Princess Matilda*, went to Eastport, Maine, to play *Yum Yum* in a performance of *The Mikado* there last week.

David Bispham will not come on to sing with the Handel and Haydn Society in Arminius after all, as the Damrosch-Ellis Opera company will require his services in New York that evening.

What would the cadets do without R. A. Barnet? His brains have built the new armory for them, and I hope that when the building is completed they will do something to show appreciation of the cleverness of his play. The auction sale of seats for his latest work, *The Queen of the Ballet*, has been going on and the total amount received in premiums this year is \$18,850, as compared with \$11,773 a year ago. It is estimated that the total profits will be \$30,000, as compared with \$25,000 in 1897, or a gain of about \$5,000.

A remarkable bill was that at the special performances given in aid of the Invalid Aid Society. Two plays written by literary leaders of Boston were acted for the first time, while Browning's in a Balcony was the crowning feature of the production. In Far Bohemia, a dainty picture from life, was the work of Mrs. Evelyn Greenleaf Sutherland and Mrs. Emma Sheridan Frye. It showed the pathos of a young artist, starving and unappreciated, who loves and is loved by a young actor, although each keeps the secret from the other. The heroine was delightfully acted by Minnie Dupree, and Horace Lewis and Kate Ryan took the other character, with good effect. This was followed by *The Princess Matilda*, styled on the programme a "miniature melodrama," by E. H. Clement, the editor-in-chief of the *Transcript*.

The piece is wonderfully picturesque, and is founded on an exceedingly interesting historical episode. It is well written and effective and contains material for a whole drama, with the episodes now presented for the culmination. The Browning play was really the gem of the performance, although Mrs. Alice Kent Robertson and Mr. William Kittredge, who played the leading parts, were handicapped by illness which came near preventing the performance. Their work was superb and the play proved a genuine treat.

F. C. Whitney was in Boston last week directing the alterations in *A Normandy Wedding*.

I want to say one word more about the Castle Square production of *The First Born*, which

made a great success, and shows what a splendid working team is Boston's latest organization. The favorites were all at their best and the semblance of life in Chinatown was admirable. Horace Lewis' impersonation of the old pipe-bowl mender was wonderfully effective. Charles Mackay made a martyr of himself for the cause of art, and gave a clever bit. William Humphrey's impersonation of the wronged husband was a great bit of dramatic work, by all odds the finest that he has shown. William Charles Mason, Tom Cummings, Rose Morrison, and Lizzie Morgan all did splendid work, and the presence of May Buckley added greatly. She was a picture in her Chinese costume, and made one of the great hits of the piece.

JAY BENTON.

PHILADELPHIA.

Change of Policy at the Park—Stock Company Instead of Combinations—Current Bills.

that sufficient encouragement had already been received to warrant serious consideration of plans for the new building it is proposed to erect. It is estimated that the cost of such a building and a suitable site would be anywhere from \$1,000,000 to \$1,500,000. Offers have been received from a number of public-spirited men to subscribe for stock in the new opera company when it is formed, and it is believed that there will be no difficulty in raising all the money required for the purpose. A proposition has been received from certain parties to lease the proposed new building from certain dates, the contract to run a number of years, and the return from this one lease will guarantee a yearly dividend of 3 per cent. on \$1,000,000.

The Summer resort known as Lincoln Park on the Delaware River, twelve miles below this city, will be sold by the sheriff of the county on the premises on Feb. 14.

S. FERNBERG.

WASHINGTON.

A Paris Model Produced—Other Bills—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Jan. 31.

A Paris Model, the new three-act comedy by Jane Mandin Feigl, after a week of provincial representation, had its first big city production to-night at the Columbia. The following is the cast:

André De Tothey	Leo Dietrichstein
Volney Oothout	Lorimer Johnston
Charles Van Noy	Roy Fairchild
Wundown	William Bonelli
Fritz Schlitz	Felix Haney
Richard True	Edward Morrison
Ketcham	Robert G. Thomas
F-tcham	Charles Wilson
Pfeefoot	Ralph M. Thomas
Toney	Howard Messemer
Jack	Joseph F. Watson
Policeman	William Harrington
Messenger Boy	William Avery
Lucille Van Noy	Maud Haslam
Adèle Van Noy	Caroline Cooke
Hildegarde Van Noy	Mollie Revel
Miss Martin	Nina Freeth
Mlle. Robadeux	Mlle. Pilar Morin

The comedy's story tells how Volney Oothout has been introduced to the Van Noy's, an old Knickerbocker family in reduced circumstances, by his chum, Charles Van Noy. Oothout has told Charles about an escapade he had in London with a French actress, who is following him to collect a judgment for \$60,000. He has heard she is in New York, and has determined to leave. On this, his last night, he invited the Van Noy family to the theatre. The two girls, Lucille and Adèle Van Noy, are very much worried over the prospect, as they have no evening gowns. They quarrel, and Lucille determines to beg, borrow or steal a costume to wear to the theatre that night. She visits the second-hand clothes store of André De Tothey, who promises to get her a costume and bring it to her home. She is very much worried about this, and confides in a neighbor, one Miss Martin, a dressmaker. Miss Martin is also worried about the outcome, and Lucille decides to disguise herself in a cowboy suit and frighten the Frenchman. She puts on the costume, and while waiting for the second-hand clothes dealer, she is surprised by a visit from the French woman, accompanied by man. She comes to have her dress repaired, which has been torn in the street. This woman disturbs the quiet home life of the Harlem flat, by dancing and singing and other improprieties, which keep poor Lucille in a state of terror. However, they leave, and later the second-hand clothes dealer arrives with a beautiful gown, which they buy from him. Lucille wears the gown to the theatre and is observed by the entire audience, besides being secretly admired by Oothout. The play comes to an abrupt end, as the French actress has lost a beautiful costume and refuses to appear. Oothout takes his party to supper at Delmonico's. The French actress and another party of friends are at the upper end of this room in the alcove. There is also a detective in the room watching Oothout. During the supper Oothout makes a wager that Lucille can dance and sing better than the French actress, and to the surprise of her aunt and sister she attempts to imitate the French woman. The party in the alcove hearing the singing, look over a screen, and the French actress catching sight of the dress shrieks thief. She also recognizes Oothout as the man who owes \$60,000 for breach of promise. The detective arrests him. Lucille explains where she bought the gown, and is corroborated by Miss Martin. The second-hand clothes dealer is sent for, and when brought in recognizes the French actress as his wife. She tries to escape, but is stopped. Explanations are made regarding the gown, which was stolen by the actress' maid, De Tothey. De Tothey and the actress are reconciled and Oothout, who has been released by the detective, enters into an arrangement of marriage with Lucille. Mlle. Pilar Morin, Maud Haslam, Mollie Revel, Caroline Cooke, Nina Freeth, Leo Dietrichstein, Lorimer Johnston, Felix Haney, Roy Fairchild, and William Bonelli, made conspicuous successes. The scenery is by Josef Physioh and the production is under the personal supervision of William H. Post. Anna Held, and The Cat and the Cherub will follow.

Otis Skinner in his new romantic comedy, Prince Rudolph, an adaptation by the star of Prince Otto, one of Robert Louis Stevenson's earlier stories, opened to-night at the New National to a large and appreciative audience. The play is intensely interesting and Mr. Skinner appears to most excellent advantage in the title-role. Mand Durbin and Frederick C. Moseley are strong in important parts, and the support generally is in the hands of a large and exceedingly well balanced company. The handsome mounting and appropriate costuming of the production meets with strong praise. Sol Smith Russell next.

John Drew, in A Marriage of Convenience, opened to-night at the Lafayette Square. Isabelle Irving received quite a welcome, and was much admired for her excellent work. Thomas McKenna will follow.

Shannon of the Sixth opened to a large audience at the Academy of Music, that instantly bestowed upon the presentation an unqualified endorsement. W. H. Power as Lieutenant Shannon was particularly successful, and the great cannon scene created a sensation. Sowing the Wind comes next.

The attraction this week at the Grand Opera House is Hyde's Comedians and Hélène Mora in a week of high class vaudeville. A very large audience—testified strongly their appreciation of the clever work of Miss Mora, whose songs were encored repeatedly. Charles R. Sweet, Canfield and Carleton, McIntyre and Heath, Thorne and Carleton, the Randalles, Williams and Walker, and Lafayette were the rest of the bill. A Hired Girl will follow.

Representative Dingley, of Maine, introduced a bill in Congress last Wednesday amending the act allowing the return free of duty certain

articles exported from the United States for exhibition purposes, so as to include wild and other animals of foreign origin taken abroad temporarily for exhibition, with any circus or menagerie. The object is to relieve American circuses and managers that have been exhibiting in Europe from the threatened necessity of paying heavy duties on their return.

A suggestion is made that the French farce, Never Again, seen at the New National last week to light business, should be rechristened Once Is Enough.

A delegation of twenty Sioux Indians, here upon business with the Interior Department, were the guests Friday night at the Academy of Music of Manager John F. Harley, of Gayety Manhattan, and Manager W. H. Ripley.

G. M. Howard, late of the National, succeeds Daniel Finn in advance of Mlle. Rhea. Manager Frank L. Goodwin left for New York Saturday night to make changes in the bookings.

At a matinee for charity, at the Columbia, today, Willard Holcomb's successful one-act comedy, Brown's Baby, was presented with Alice Judson in the soubrette role and W. H. Conley in his original part of the Irish domestic, in which he introduced Mr. Holcomb's song hit "Since Katie Got Struck on the Stage." A long programme of special features by a host of volunteers realized a large sum. JOHN T. WARKE

ST. LOUIS.

At the Theatres—Forest Park Company Incorporated—Howland's Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 31.

The Century has for its attraction this week The Belle of New York.

To-night E. S. Willard commences his engagement at the Olympic, his opening play being David Garrick. To-morrow night he will present his successful production of Tom Pinch. Following in the week, The Rogue's Comedy, The Professor's Love Story, and The Middleman will be given.

Two big audiences saw Wallick's spectacular production, When London Sleeps, at Bavlin's yesterday. The play contains enough sensational material to satisfy the most exacting, and the company is fully capable

Hopkins' had an elaborate production of Men and Women for its offering yesterday. Laura Alberta, who took the leading role, made her first appearance with the company and proved herself a charming actress. The Visions of Art were continued, and the vaudeville features were McAvoy and May, Pete Baker, La Belle Carmen, and Schonart and Governalia. Two big audiences saw the performances.

Owing to the success of Uncle Tom's Cabin at the Imperial last week, Manager Gumpert decided to continue it another week. The house was crowded yesterday.

The Standard held two large audiences yesterday, when Vanity Fair commenced its engagement. The company contained many good things in the vaudeville and specialty line.

Minnie Bridges, a St. Louis girl, has been receiving from Southern papers some very flattering notices for her good work with A Stranger in New York.

Anna Boyd, Charles Dungan, and John Dudley left Saturday night after the performance to join the Southern A Stranger in New York company. Charlotte Crane, William Currie and one other taking their places in the company that played here last week. Mr. Stahl, the musical director, also joined the other company from here.

Fannie McIntyre has left the Imperial Stock and gone East.

Ed D. Lyon will join the Imperial Stock in April.

Annette Spencer, of A Stranger in New York, at the Century last week, being a St. Louis girl, received a great deal of attention socially.

Catherine Campbell, of Hopkins' Stock, was out of the cast last week and spent the time visiting her home in Indianapolis.

The Forest Park Highlands Amusement Company filed articles of incorporation Friday. The capital stock is \$60,000, divided into 1200 shares, fully paid. A. C. Sluver and George W. Baumhoff have 345 shares each; Henry Scherf and L. A. Thompson, 25 shares each. Colonel Hopkins again will manage the vaudeville.

George Ober, of the What Happened to Jones company, who was forced to leave on account of an attack of pneumonia a couple of weeks ago, is slowly recovering. His wife is with him.

Sousa's Band will be at the Olympic next Sunday.

W. C. HOWLAND.

BALTIMORE.

Attractions of the Week—Jules Arthur's Big Week—Other Events.

(Special to The Mirror.)

BALTIMORE, Jan. 31.

Ward and Vokes have long been favorites with our theatregoing public, and it is but fair to say that they have tried to merit popular approval by giving a clean, up-to-date farce comedy performance. This evening they appeared at Ford's before an audience that from all outward indications thoroughly enjoyed the two and a half hours of merry making. The Governors prove an excellent vehicle for the fun and wit of these two jolly comedians. Lucy Daly is a prominent member of the company and is as animated as ever. The Governors will be followed by Julie Kopacy and the Conried Opera company.

Denman Thompson has always been sure of a hearty welcome in the Monumental City, and to-night when he appeared at the Academy of Music he must have realized that this visit had proved no exception to the general rule. The Old Homestead is just the same as we have known it of old, and the company is up to the standard of the previous casts who have interpreted its homely lines. Next week Frank Daniels will present The Idol's Eye.

A Hired Girl, slight of plot, but brimful of specialities by Willis P. Sweetnam, James T. Kelly, Dolan and Lenhart, and other clever people is at the Holiday Street for a week of good business. The Last Stroke Feb. 7.

The Lyceum Stock company presents Sweet Lavender this week, and in a very charming and sympathetic manner. Their patrons to-night were delighted, and it is safe to say that the week will rival its predecessors in business. The Last Stroke Feb. 7.

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Manager Albaugh gives the same conscientious attention to the detail of the productions now that he has scored success as he did when striving for it. In fact, no little share of the credit for the remarkable success of this company is due to the manager, who has been unceasing in his earnest attention and generous in his provision of the essentials for an appropriate presentation of the plays. Next week A Scrap of Paper. On Saturday evening next the company will present The Charity Ball for charity itself.

The Garland Orchestra and Innes' Band will unite in a grand concert to be given at the Music Hall to-morrow evening. It will be under

the direction of Charles L. Reitz and Fred N. Innes.

Julia Arthur enjoyed an immense week's business at Ford's, closing Saturday night. At several of the performances Miss Arthur was called upon for a speech, which she made in a most charming and graceful manner. Miss Arthur has now become firmly installed as one of our favorites, and will never lack for a sympathetic audience.

Annie Myers has been in the city for some time attending upon the wants of her mother during her last illness. Her mother died a few days ago after a lingering illness at the age of seventy-one years. After a short rest Miss Myers will resume her professional duties.

HAROLD RUTLEDGE.

CINCINNATI.

Offerings at the Theatres—Band Concerts

Plentiful—Local Items.

(Special to The Mirror.)

CINCINNATI, Jan. 31.

Sol Smith Russell gave his delightful play, A Bachelor's Romance, at the Grand to-night. Later on he will present his triple bill, Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, and also The Rivals. Mr. Russell's own distinctive following of ordinarily non-theatregoers will fill the house at every performance. His company is stronger than last year, and includes Nanette Constock, Edith Crane, Margaret Robinson, Fanny Addison Pitt, Orrin Johnson, William Sampson, and Alfred Hudson. Mr. Russell, as usual, will be the recipient of many social attentions during his visit. The Lilliputians are underlined.

The Pike continues its phenomenal success. This week the Neill Stock company is producing in Mizpura. No pains have at any time been spared by the management to have beautiful and artistic stage settings, and the work of the company is in full harmony with its surroundings. It is a common occurrence to have the house sold out before the performance. Where every one in the company is good it may seem right to particularize, yet certainly special mention should be made of Charles Wyngate's manly impersonation of Robert Grey in The Wife last week. It was a carefully finished piece of acting.

The Widow Jones opened at the Walnut Sunday afternoon with Flo Irwin in the title-role.

A revival of Our Strategists by Brady's Stock company is the bill at the Star for the week beginning yesterday. It is a change from the usual melodrama to comedy and will be appreciated by the clientele of the Star.

Down in Dixie is the attraction at Henck's this week. It is a most creditable presentation.

To-morrow night there will be but little standing room at Music Hall, for Sousa's Band is to give its annual concert.

Innes' Band will play at the same hall Feb. 7.

Richard Mansfield has been booked to appear at the Pike shortly.

A recital was given yesterday afternoon on the great Music Hall organ by Alexandre Guilmant. It was a rare treat to listen to the famous instrument responding to the touch of the master.

Sidney Hinman, the life-saver, is at Avery's Museum, and Foster, Williams and Flynn will be seen in a new play with the stock company.

The Bellstadt-Ballenberg Band will soon start out on its concert tour in a better form than ever.

Richard Tyson, a Covington, Ky., boy, has started in the profession by joining the Neill Stock company, and he takes a small role in Missouri this week.

D. H. Hunt of the Pike, is back from a successful visit to New York, where he secured a number of plays for his stock company.

WILLIAM SAMPSON.

FOREIGN NOTES.

Adeline Dudley of the Comédie Française, where she is entrusted with all the great tragic parts of the classical repertoire, in her projected tour through Europe this Winter is to impersonate Shakespeare's Hamlet. The results of this experiment will bear watching, though it cannot be said that the stern, determined looking actress could in appearance even remotely suggest "the sweet prince," nor even her best admirers claim that her forcible and somewhat explosive methods of acting are suited to the subjective character of Hamlet.

Renée Richard, one of the best mezzo-sopranos the Paris Opéra has had, has resumed her professional career. She had left the stage a few years ago, and devoted herself to teaching. However, tempting offers having been made, she began a concert tour through Austria and Germany, meeting everywhere with success.

Felicia Mallet, the wonderful pantomimist, at the artistic concerts organized by Le Figaro, has originated a number of new parts. Her talent in depicting tragic emotions is far superior to that which made Yvette Guilbert famous.

Le Passé, the present bill at the Odéon, is perhaps the most ultra-modern play ever presented in France. It is devoid of suggestive nastiness, and though the theme deals with a subject that is not for young ears, it is treated with the utmost delicacy. Further comment on this play will appear in a subsequent number of THE MIRROR. The heroine of the play is a middle-aged woman. In this instance it is worthy of notice that the young writers of France have taken women past thirty as central figures for their novels and plays. Balzac, and after him Daudet, are among the masters whom the fate of the middle-aged woman has most interested.

Théo, whom Americans remember well, has been appearing with unusual success on the Riviera.

Monsieur Rambaud, the Minister of Fine Arts, has authorized the publication of the reasons which brought about the nomination of Albert Carré to the coveted post of manager of the Opéra Comique. He frankly states that he preferred to entrust the fate of the second subsidized lyric theatre of Paris into the hands of a practical manager. The singer candidate did not meet his requirements. It must be said that neither Capoul at the Château d'Eau, Maurel with his Italian opera, nor Vizentini at the Gaîté, were successful in their enterprise. All three of them were artists, and M. Rambaud was afraid of them.

The report that Emile Rostand, the poet, has decided to become an actor does not seem to be received either with favor or credulity. Frenchmen have yet to learn to cut themselves loose from the prejudice with which the calling of an actor is viewed in this country. Rostand's latest triumph, Cyrano de Bergerac, produced under the supervision of Coquelin Aîné, further discredits this report.

Mississippi's best one-night stand is Columbus.

PROFESSIONAL DOINGS.

Pauline Hall has signed to sing in revivals of Ermine by the Castle Square Opera company. She has denied a rumor that she has foreseen the vaudeville stage.

Sir Squire Bancroft will leave London on Feb. 5 for Canada. He will give his famous Dickens readings for charity during his visit to the Dominion.

Joseph Arthur will leave on Tuesday to join the Blue Jeans company which has been successful throughout this season.

Marion Buckley is playing the Slave Queen in The First Born, at the Castle Square Theatre in Boston. The play has been playing to phenomenal business.

Roselle Knott is meeting with great favor in her capacity as leading lady of the Bowdoin Square Theatre, Boston.

E. M. Bell has become a great favorite with the patrons of the Girard Avenue Theatre in Philadelphia

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending February 5.

New York.

METROPOLIS (Third Ave. and 142d St.), THE WHITE SLAVE.
OLYMPIA (Broadway, bet. 130th and 131st Sts.), FLYNN
AND SHERIDAN'S BIG SENSATION.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.).
THE GENIUS.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.).
VAUDEVILLE.
COLUMBUS (130th St. nr. Lexington Ave.), THE SPORTING
PLAISANCE PALACE (98th St. bet. Lexington and Third Aves.).
VAUDEVILLE—1:30 to 11:00 P.M.
VAUDEVILLE—9:30 to 10:30 P.M.
OLYMPIA (Broadway and 45th St.), CLOSED.
LYRIC (Broadway and 44th St.), OPENED.
AMERICAN (Broadway and 45th Sts.), PAUL JONES.
MUSKEE HILL (Lexington Ave. and 41st St.), CLOSED.
HOMEGATE (Broadway and 41st St.), THE HIGHWAYMAN—
50 to 55 Times.

HIMPING (Broadway and 40th St.), THE CONQUERORS—92 to
95 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and
50th Sts.), GERMAN AND ITALIAN OPERA.

THE CASINO (Broadway and 39th St.), THE TELEPHONE
GIRL—97 to 45 Times.

KNICKERBOCKER (Broadway and 39th St.), W. H. CRANE
IN A VIRGINIA ROMANCE—1 to 7 Times.

HERALD SQUARE (Broadway and 34th St.), THE FRENCH
LADY—15 to 18 Times.

GARRICK (14th St. East of Sixth Ave.), THE FRENCH
MISFITS—48 plus 97 to 104 Times.

KORTHE & HALL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1250-1287 Broadway), THE HALLIE GIRL—
49 to 50 Times.

THIRD AVENUE (Third Ave. and 31st St.), CHINNIE
FARINA—9 to 45 Times.

BLIJOU (1329 Broadway), THE SWELL MISS FITZWELL—90
to 97 Times.

WALLACE'S (Broadway and 30th St.), THE GIRL FROM
PARIS—Third Week.

DALY'S (Broadway and 30th St.), THE COUNTRY GIRL—1

WEBS AND FIELDS (Broadway and 39th St.), POUNCE
CAFE—90 to 76 Times.

JACK'S (Broadway and 39th St.), BURLESQUE.

FIFTH AVENUE (Broadway and 39th St.), FANNY DAVEN-
PORT IN THE SPOTLIGHT—9 to 10 Times.

THE GINGER (Madison Ave. and 27th St.), THE ROYAL
BOX—51 plus 93 to 99 Times.

MINER'S (312-314 Eighth Ave.), HOPKINS' TRANS-OCEANIC
HOYT'S (94th St. nr. Broadway), A NEW YORKER—15 to
21 Times.

LYCUM (Fourth Ave. bet. 23rd and 24th Sts.), THE THREE
LITTLE PIGS—9 to 16 Times.

EDEN MUSIC (West 23d St. nr. Sixth Ave.), FIGURES IN
WAX—CONCERT AND VAUDEVILLE.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), CUM-
BERLAND '91.

PROCTOR'S (2nd St. bet. 6th and 7th Aves.), CONTINUOUS
VAUDEVILLE—9 to 11:00 P.M.

FOUNDRY'S (14th St. nr. Sixth Ave.), CHAUNCY
GLOOST IN SWEET INNOCENCE—revival—1 to 8 Times.

IRVING PLACE (Irving Place and 15th St.), GERMAN
COMEDY, DRAMA AND OPERA.

KEITH'S (14th St. nr. Broadway), CONTINUOUS VAUDE-
VILLE—15 to 16 Times.

ACADEMY (Irving Place and 14th St.), THE WHITE
HEATHER—92 to 98 Times.

TONY PASTOR'S (Tammey Building, 14th St.), VAUDE-
VILLE.

STAR (Broadway and 13th St.), THE SILVER KING.

GERMANIA (147 East 8th St.), GERMAN DRAMA AND
COMEDY.

LONDON (225-227 Bowery), SAM T. JACK'S TENDERLOIN CO.

PEOPLES' (196-202 Bowery), THE MAN IN THE IRON MASK.

MIMES' (165-169 Bowery), JEROME'S BLACK CROOK CO.

THALIA (46-48 Bowery), THE HEBREW DRAMA.

WINDSOR (37 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.), THIRD
SKID CONCERT—9 to 10 Times.

PARADES AND SPECTACLES, THE TICKET OF LEAVE MAN.

HYDE AND BEHMANN'S (Adams St. nr. Myrtle Ave.).

VAUDEVILLE.

AMERICAN (Irving Ave. and South 4th St.), THE DEAD
LISH HOME AND THE CRUSHER LAWN.

GRAND OPERA HOUSE (Kim St. nr. Fulton St.), THE PA-
CIFIC.

UNIQUE (194-196 Grand St.), THE MERRY MAIDENS.

LYCUM (Morgan Ave. and Locust St.), THE BLUE AND
GRAY.

THE AMPHION (427-441 Bedford Ave.), MY FRIEND FROM
INDIA.

STAR (301-307 Jay St. nr. Fulton St.), GUS HILL'S N.Y.
SERIES.

EMPIRE (101-107 South 6th St.), AL REEVES' BUR-
LESQUE CO.

COLUMBIA (Washington, Tilbury and Adams Sts.), FRANK
DANIELS IN THE IDOL'S EYE.

GAYETIE (Brooklyn and Madison St.), VESTA TILLEY.

BLIJOU (Smith and Livingston Sts.), THE ELECTRICIAN.

MONTAUK (505-507 Fulton St.), JULIA MARLOWE IN THE
COUNTESS VALERIA.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDE-
VILLE.

THE time has gone by when the stage needed
apologists. There are men and women of refine-
ment and learning who are proud to be connected
with the theatre; there are more college graduates
and sons and daughters of what are called good
families on the stage now than ever before. It is
recognized everywhere that it is as possible to act
and still be good as it is possible to sell carpets or
cheese and keep the commandments. Actors there
are by hundreds who lead quiet exemplary lives,
rear their families tenderly, educate their children,
go to church, vote, and do all that good citizens and
good fathers and mothers should do. That now and
again some weak headed man or woman goes wrong
through the cheap flattery that is lavished on so
many of our entertainers, that in the exhaustion of
ceaseless travel, long hours and nervous strain some
of them tries to gain a momentary strength
through drink, that some natural egotist exhibits
his vanity in an inflamed condition after a popular
success, are no more to be weighed against the class
than would the peculations of a clerk against the

character of the thousands of other clerks who are
necessary to the conduct of business in this coun-
try. A person who wishes to be good will find it
possible to be so in any walk of life, and one who is
bent on vice and vulgarity will be stayed by no laws
or environments.—*Brooklyn Eagle*.

* Here again is what THE MIRROR has fre-
quently maintained. It is always healthful
to reiterate the truth, because the truth
laborers under many disadvantages in these
times.

AN INTERESTING EXPERIMENT.

THE MIRROR several weeks ago fore-
shadowed a step which, for fortune or mis-
fortune, the Actors' Society of America has
now taken—a step which will eventually
affiliate that body with the American Fed-
eration of Labor through association for
mutual assistance on the lines of trades
unionism with a powerful element in the
federated trades, the National Association
of Theatrical Stage Employees.

Those of the officers of the Actors' Society
that THE MIRROR has been able to interview
since the latest progress made in this asso-
ciative movement give expression in other
columns of this paper to motives, purposes
and hopes in the premises. Both sides are
represented in the discussion—the side of
those who have consistently opposed as well
as the side of those who have earnestly
worked for affiliation.

As THE MIRROR recently said on this sub-
ject, the actors of this country seem to be
confronted by a condition rather than by a
theory. It is hoped that their proposed
remedy of notorious evils in management
will prove curative. Some of the most
noted of the members of the Society have
made the issue one upon which they have
withdrawn from further participation in
the Society's councils, while other noted
members have stood by and with the Society
in belief that its step was wise and promis-
ing. It is to be hoped that the latter theory
will prevail, and that the Society, after ex-
perience in new companionship, will so
plainly prove the propriety of this venture
that it will win back those who have aban-
doned it and become in membership all that
its title implies.

MANAGERIAL LIABILITY FOR THEFT.

FROM time to time THE MIRROR has noted
cases of theft from dressing rooms in rural
places in this country where managers paid
little attention to the security of the goods
of actors, or in which theatre employees
were dishonest. It has been thought that
these cases were due to the newness of this
country, and to the crudity of managerial
systems in its small towns. But it appears
that like misfortunes happen to players in
England.

A case recently decided by the Wakefield
County Court in England involved the loss
of a traveling bag by an actor, who sued the
manager of the Wakefield Opera House for
consequential damage of £30. The actor
left his bag in a dressing room, and return-
ing for it the next day found it gone. It ap-
peared that the theatre had no stage door
keeper, and that the dressing room doors
were without locks. On the trial the actor
testified that he made no complaint to the
manager, supposing that the theatre was
safeguarded, and gave no instruction to any
person to care for his property. The
testimony of other actors was to the effect
that in theatres of other cities of the size of
Wakefield it was the custom to have an at-
tendant at the stage door to protect property.

The manager, in defense, claimed that for-
merly there were keys to dressing room
doors, but that actors from time to time had
taken them away, and that now a charge of
sixpence was enforced if any one wished a
key. It was claimed that no negligence had
been proved, and the court found a verdict
for the defendant, on the ground that the
plaintiff had not shown what became of the
bag, and it appearing that there was a
clause in the contract of the company with
the manager which protected the latter
against any claim for damages of this char-
acter.

This case is interesting not only as show-
ing that such troubles are not confined to
this country, but also as offering a legal de-
cision which may some time be cited here
in a suit brought on like premises.

THE announcement of the exposition to
be held at Munich next year assures the in-
terest of the theatrical department of the
affair in the naming of ADELAIDE RISTORI as
its superintendent. Madame RISTORI will
lend to the display her own collection of
souvenirs of the theatre, a museum in itself.

THE opinion expressed by THE MIRROR
that no bill to legalize Sunday performances
in New York theatres would become law
was well founded. Even the legislators
fight shy of such a measure, and beyond
them is the Governor, who never would
sanction such an act.

PERSONAL.



THE SAME OLD WRETCHED STORY.

'Twas the same old wretched story of an actor out
of work—
Not because he didn't want it, nor because his part
he'd shirk—
Just because another fellow came and said he'd work
for less.
How he schemed for the engagement, none but he
could ever guess.

"What's the good of being sober? What's the use
of keeping straight?
If they think you're saving money, you'll incur the
spendthrifts' hate;

Come and drink all care to Hades! Forty weeks!

Here's to sport and to the ladies, drown all thought
in wine and song!

Study? What a foolish question—never studied in
my life—

Just came natural to me, sir, just as natural as life.
When I was a little shaver—used to dance upon the
street;

Mother couldn't think to save her, how she'd keep
shoes on my feet.

Then I thought I'd be an actor—hardly knew to
read or write;
So I act. This is a fact, sir—people say I'm out of
sight."

So the poor old wretched actor, with his year's en-
gagement gone,

With no wealthy friends to turn to, put his watch
and coat in pawn.

Then he trod the gay Rialto, trying hard to look his
best,

Suss ambition and his paletot; caught a cold—you
know the rest.

Destitute, he died a pauper—for his rent, he can't be
dunned:

"He was buried," said his daughter, "by the kindly
Actors' Fund."

MONICA.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.]

L. T. K., Milwaukee, Wis.: Alexander Salvini
died at Florence, Italy, on Dec. 15, 1898.

T. J. L., Providence, R. I.: You can obtain the
atrical photographs from Louis Blum, 1180 Broadway,
New York city.

MYALL OWEN, Brooklyn, N. Y.: You can purchase
standard plays from Samuel French, 35 West
Twenty-second Street, New York city.

LAFAYETTE, Poplar Bluff, Mo.: Blue Jeans is the
property of Joseph Arthur, the author. Mr. Arthur
may be addressed at Pelham, N.

THE USHER.



Miss Davenport's press matter is decidedly entertaining, particularly that sent out in advance of the play she presented here on Monday night.

Miss Mathews' work is officially described as "a novel treatment of the wonderful career of the martyred maid of France, Joan Darc, from the inception of her heavenly trust to her glorious but patriotic end at the funeral pyre."

I believe that Miss Davenport prefers, as do some French people, Darc to d'Arc, but why the hybrid Joan Darc instead of Jeanne Darc? To describe the martyr's end as "inglorious" is as astonishing as the reference to her "funeral pyre." A pyre is made for the incineration of a dead body, while Jeanne was canonized four years ago because of her services to her country, her Christian faith, and her death at the stake.

Miss Davenport's interpretation of the title-role is a demarcation from the ordinary spiritual conception of the maid of France," serenely continues the advance notice in question, "inasmuch as her Joan is a creature of flesh and blood, the soldier of courage and bravery, and the saviour of her country."

The "ordinary spiritual conception" of the Maid of Orleans, which Bastien Le Page has glorified on canvas, great sculp'ors have chiselled, and noted players have interpreted on the stage, obviously must be rejected by Miss Davenport, who is too experienced an actress not to recognize her limitations. But it is difficult, if not impossible, to receive as a substitute for the exalted, divinely illuminated *la pucelle* of history, legend and poetry a swashbuckling female warrior, who is a leader by reason of physical prowess rather than by heavenly inspiration.

I doubt if even a Madame Yucca could enforce acceptance of this incongruous iconoclasm.

There seems to be nothing definitely settled regarding the rumored new comic opera company, with Lillian Russell and Jessie Bartlett Davis at the head.

It appears to be settled that Mrs. Davis will remain with The Bostonians, while Miss Russell tells interviewers that she knows nothing about the alleged plan.

Attractions of the first class, whether operatic or dramatic, are getting scarcer and scarcer, and the probability is that even greater difficulty will be found in filling the time of the principal theatres throughout the country next season than has been experienced this season. The supply is not equal to the demand, and artificial conditions have checked natural development.

There are signs of a reaction against the scum of indecency and depravity on the surface of metropolitan amusements.

The wholesome sentiment that pervades other American communities has rebuked and rejected much of the smut that has been voided by Manhattan's managerial experts in pornography, and that will do much to check its original exploitation here, for most productions are made for ultimate touring purposes.

Besides this, the New York press is beginning to cry a halt on the wholesale prostitution of the stage by the unscrupulous dollar chasers, and through its medium the voice of the respectable and conservative elements of our population is being heard.

A cartoon in an afternoon paper the other day pictured theatre parties of the near future arriving at the playhouse in masks, to conceal their identity. It may come to this should the dramatic debauchery continue much longer.

The unconscious ignorance of some of the dramatic writers in this town is laughable. One of the best examples I have come across lately is the following:

Robert Buchanan is the author of *The Lights of London*, which was staged at the Adelphi Theatre and had a long run two seasons ago. He has written a number of other highly successful dramas. His best-known book is *God and the Man*, from which Kate Claxton dramatized *The Sea of Ice*.

This is all right, except that George R. Sims wrote *The Lights of London*, which was produced at the Princess' Theatre, London, in September, 1881. The *Sea of Ice* was written and produced before Kate Claxton was born, and while Mr. Buchanan was busy with marbles and tops, and *Storm Beaten*, his own dramatization of "God and the Man," was played at the London Adelphi and the Union Square Theatre here in 1883.

Mr. Coghlan, in a speech at the professional matinee of *The Royal Box* the other day, disclaimed the authorship of the speech made by Clarence, the actor, in the play, with reference to actors' jealousy, explaining that it had been

written by Dumas—the author of the work from which *The Royal Box* is adapted—and that personally he did not agree with its sentiments.

The elder Dumas, who had a high regard for his player friends, doubtless wrote that speech in the spirit of his central character, and there is little reason to suppose that it represented his individual thought on this subject.

Mr. Coghlan's disclaimer, in a generous professional spirit, inferentially rebukes his press agent who a few weeks ago sent copies of the speech referred to for publication to the press with the explanation that it embodied the results of his experience and observation as an actor.

Heinrich Conried, to whom the German public owes a debt of obligation, will complete the twenty-fifth years of his management in this city on Feb. 20.

His friends intend to celebrate the occasion by a big testimonial, which a committee of prominent German-Americans have in charge.

Mr. Conried has many good marks to his credit. He has presented here such artists as Barnay, Knaack, Raabe, Engels, Sorma, and Gallmeyer, and he has produced the works of many leading German dramatists. His standard has been high, and it is well that his quarter century of managerial service is to be commemorated fittingly.

HAMMERSTEIN'S AFFAIRS.

The affairs of Olympia are still in an unsettled state. An agreement had practically been reached between Oscar Hammerstein and John A. McCall, of the New York Life Insurance Company, which holds the mortgage of \$800,000 on Olympia, by which Mr. Hammerstein was to open Olympia and run it as before. He refused to allow Andrew Freedman, the receiver, to have anything to do with the running of the house, and, as Mr. Freedman felt that he was in charge, the negotiations fell through. Meanwhile, the darkness of the building is costing Mr. Hammerstein \$200 a day.

The schedules of Mr. Hammerstein's assets and liabilities were filed last week. They show a total liability of \$106,000, of which \$62,559 is direct, \$8,500 contingent, and \$5,000 preferred. The normal assets are \$78,000, actual assets \$5,250, and they consist of real estate at the southwest corner of Tenth Street and Avenue D, which cost \$50,000, and is subject to a mortgage of \$25,000.

There are one hundred and two creditors, and in addition several claims secured by bond and mortgage. The mortgage on Olympia is \$90,000; on his house, 44 West 120th Street, \$15,000.

As none of the bidders for the lease of Olympia had backing satisfactory to Mr. Freedman, it was thought best to reopen under the old management, but as Mr. Hammerstein's determination not to be a "janitor" is fixed, the future of the place is in doubt.

There is still a possibility that the London syndicate which has been negotiating for the lease may secure it. It is too bad that so fine a property should lie idle so long, and it is to be hoped that some arrangement for its reopening in the near future will be made.

AN ALLURING ADVERTISEMENT.

Numerous letters have been received during the last two weeks at THE MIRROR office relative to the operations of one A. C. Johnston, residing at 226 West Thirteenth Street. Johnston has advertised several times for scholars in the art of acting, for amateurs to fill engagements with a road company, and for a moneyed man to buy a half interest in this organization. His method of procedure in the first instance is to take pupils, receiving \$50 for their tuition, with the promise that they shall in a short time have leading parts in a supposed company, the Metropolis Stock, at a salary amounting to a weekly sum larger than the original fee, and with numerous other perquisites impossible to obtain in the best companies. This organization is made up entirely of amateurs, and it is, of course, impossible that such a company could succeed in getting engagements. Inquiry of theatres with which Johnston claimed to have booked develops the fact that the managers have no arrangements with such a person. The other offers doubtless pertain to the same company. What Johnston's plan involves or whether it is honest or not must be left to individual opinion. Persons desirous of studying for the stage would do better to consult some established instructor. It is invariably dangerous to have anything to do with companies asking a fee before paying salaries.

E. S. WILLARD'S SUCCESSFUL TOUR.

E. S. Willard, who has had so far one of the most successful American tours he has ever experienced, is this week in St. Louis. His excellent assumption of David Garrick, which has received general commendation in Brooklyn, Philadelphia, Boston, Baltimore, Washington, Cleveland and Pittsburgh, and the perfect production of the old play have drawn crowded houses in all those cities, and his Dickens play, *Tom Pinch*, has also proved a genuine artistic and monetary success. Mr. Willard will commence next Monday at Nashville his first tour of the South, and he will play at the St. Charles Theatre, New Orleans, for two weeks during Mardi Gras.

MR. AND MRS. ROYLE CLOSE TEMPORARILY.

Mr. and Mrs. Edwin Milton Royle temporarily closed their season in *Captain Impudence* last Saturday, owing to the strike of mill hands in New England, through which territory the company was booked. Mr. and Mrs. Royle expect to resume their tour in three weeks.

TWO NEW STOCK COMPANIES.

W. E. Wright will manage a stock company which will open at the Queen's Theatre, Montreal, Canada, on or about Feb. 21.

W. C. Holden is organizing a stock company to open on Feb. 28 at the Academy of Music, Rochester, N. Y.

MISS D'ARVILLE IN THE HIGHWAYMAN.

Camille D'Arville will appear in *The Highwayman* to-night for the first time. In the second act Miss D'Arville will sign a new song specially written for her by the authors of the opera.

MATHews AND BULGER SIGN WITH BLOCK.

Mathews and Bulger, who head the At Gay Coney Island company, have signed a five years' contract to star under Will J. Block's management, beginning with next season.

JIMMY: THE TOUGH GIRL'S STORY.

Sam Hardy was a workin'
But I'd no use for him:
I know'd what I was doin'
When I took up wid Jim.
For he's got a heart, he has.
A feelin' for a gal,
And when yer low he just speaks up:
"Come off, what ate yer. Sal?"
He ain't got no fancy togs,
He's lost his job, hez Jim.
An' he can't show up on Sunday
In a dicer wid a brim,
But, say! dat felly's got a heart.
Lays over all I see:
Yer'd orter bin de oder night,
A corner of Averner B.
Dere was a woman walkin'
Wid sticks across her back,
A pickin' of 'em up she was,
Along de railway track:
Well, jest about de toughest.
Good for nothin'est ole lag,
Yer'd ever want to look at:
Besides, she had a jug.
Dunno where she got it:
"Twas wid her jest de same,
An' de boys was bent on havin'
A muggin' kind of game.
Dey hollers out: "Sav. Granny,
Let's divvy on de load."
An' jumps in front an' bac' agen,
A blockin' up de road,
When all at once my Jim comes up
An' gives a hully sweep
Of bote his arms togoder:
De ducks tell in a heap.
See he: "Aly, quit yer fooin'."
She ain't a boulderin' you."
Yer'd orter seen dem gillies sneak
When Jimmy come in view.
"Come off: she ain't your mudder."
See Sam, a sneaky chap.
Dey know I think dat rooster.
Was achin' for a scrap.
"Yer may be wrong," sez Jimmy.
As he winked de oder eye.



For I never knew me mudder,
An' dad was pretty fly."
When dey left me in de alley,
Dey wrote de ole man's name;
He said t'was a lie,
But he kep' me jes' de same.
So, when I pikes an' old un
As hasn't any show,
I allers sez, "Say, Jimmy,
Yer wants ter jes' go slow:
Be easy on de wimmen,
For de reason don't yet see?
She may be some duck's mudder,
And dat duck may be me."
Now, dat's why I like Jimmy,
An' I don't mind sayin' so;
An when he sez "How is it?"
I sez, "Jimmy, its a go."
For he hez got a heart,
An' you kin bet yer life
I couldn't struck a better snap
Than bein' Jimmy's wife.

PEARL EXCHANGE.

ENGAGEMENTS.

Harry Maine for the stock company at Moroso's Grand Opera House, in San Francisco.

Mrs. May MacCabe and child, for Blue Jeans.
George F. MacCabe for Anna Held.

Ida May Park, for My Boys.

Theodore Babcock, Charles Kent, Benjamin Howard, Leonard Grover, Jr., Martin Cody, Charles Greene, Mrs. McKee Rankin, Kate Denin Wilson, Ellen Burg, Minnie Radcliffe, Mathilde Cottrell, and Eleanor Lowe, for What Happened to Jones, opening Feb. 14.

Harry Glazier and Julie Banchett, for the Cummings Stock company, at Toronto.

Raymond Finlay, for Conboy in A Baggage Check, opening Feb. 2.

Lottie Burke, for the part of Bowery with A Baggage Check.

John F. Webber, for the Standard Theatre, Philadelphia, stock company.

A SOCIAL HIGHWAYMAN.—"The text calls for delicacy and artistic finish. Gilbert Ely as Hanby was excellent, his work was powerful and sincere."—Hartford, Conn., *Courant*, Oct. 30.*

GOSSIP.



James M. Brophy, whose picture appears above, has played for four seasons title-roles—*The Ensign* for Jacob Litt, *The Cotton King* for W. A. Brady (two seasons), and *Tennessee's Partner*, his present engagement, for Arthur C. Alston. His notices have been uniformly good, especially in the larger cities. Mr. Brophy has been associated with some of the best known managers of melodramatic productions, and he testifies that Mr. Alston is one of the most courteous and considerate managers he has ever met. One of Mr. Brophy's most pronounced hits in the East was his impersonation of Captain Harry Ford, Joseph Grismer's role, in *The New South*, which he played with marked success in New England, under the management of W. A. Brady. In the West he holds the banner week at the Grand Opera House, San Francisco, for the largest business ever played there by a star.

The G. W. Dillingham company, New York, have published a rather unusual story, "May Iou," by Frances Raymond, which relates the experiences of a woman who, having abandoned all thought and purpose of a spiritual life, and having delved recklessly into the store of worldly wisdom, is glad to repent subsequently and marry a respectable man of estimable instincts. The psychological narrative is well told, and evidences much power of character drawing. The book is handsomely bound in cloth.

Manager W. T. Campbell, of the Star Theatre, Cleveland, Ohio, will be in New York next week, to prepare for the opening of the Buffalo Bill show.

Cleveland Lodge, No. 9, Theatrical Mechanics' Association, will hold their fourth annual benefit at the Cleveland Theatre, Sunday evening, Feb. 20. A handsome lodge pin is offered as a prize to the member who sells the greatest number of tickets for the event.

A divorce was granted last Wednesday, at Springfield, Ohio, separating Bertha J. Gunn from her husband, J. William Gunn.

Thomas H. Persse replaced Joseph Sheehan last week in *Mignon* at the American Theatre, Mr. Sheehan having a sore throat.

Julie Cotte, a San Francisco girl, made a successful debut at the American Theatre last Friday as *Filius* in *Mignon*.

Lucia Moore, who has been receiving most flattering notices for her work in Thomas W. Keene's company, is in New York for a few days, her place being filled temporarily by Grace Hopkins, who joined the company at Boston.

W. F. Rochester has shown to THE MIRROR a copy of the souvenir programme given at the Christmas performance of *La Poupee* at the Princess Theatre, in London. It is a striking example of the printer's and lithographer's art. The volume is of convenient size, contains twenty pages, is printed on the best paper and bound in green, embossed with gold. There are thirteen full page pictures, all beautiful and some very novel. They include a photograph of the Princess Theatre, a set picture of the cast in *La Poupee*, views of the scenes used in the play, an amusing back portrait of each member of the company, an autograph facsimile of the first bars of music, an artistic sketch of a gallery crowd, and a very unique picture of the chorus, taken from the flea. Among the contributors to the booklet are Marie Corelli, Adrian Ross, W. Courthope Forman, Phil May, Bernard Partridge, Dudley Harday, Raven Hill, Lewis Baumer, Alfred Bryan, and Adele F. Ritchie.

Jean Williams will take out a company to present *A Night Off*, opening on Feb. 14.

Salaries are said to have been reduced in The Foundling company.

Mattie Nichols, of the Joe Flynn company, and Mike Leonard were married at Buffalo, N. Y., last week. Mrs. Leonard will retire from the stage for the rest of the season, residing at Buffalo.

Ira J. La Motte yesterday assumed the business management of the Metropolis Theatre.

The report of the engagement of Adelaide Mason, daughter of Marion Manola, to Charles Dana Barrows, of Portland, Me., has been denied by both Miss Mason and Mr. Barrows.

The Lynn Theatre, Lynn, Mass., which was damaged by fire recently, has been repaired. Manager Dodge states that the house is now in the same good condition as before the fire.

Charles N. Lum opened with the Neill Stock company, at Columbus, Ohio, on Jan. 20, in Mr. Barnes of New York. Mr. Lum is a Columbus boy and this was his first appearance before a home audience. He made a very favorable impression.

The Marion Manola-Mason company closed at Savannah, Ga., last Saturday.

Frank Smithson, of *The Girl from Paris*, burst a blood vessel last Friday, at Lancaster, Pa., and was left there by the company.

A fire was started by overheated pipes in the basement of the Brooklyn Academy of Music last Saturday just before a performance of *The Geisha* was begun. Small damage was done.

Joseph Wise was injured last Friday, at Mount Carmel, Ind., by the explosion of a gun in an amateur performance.

A Normandy Wedding will replace *The French Maid* at the Herald Square on Feb. 21.

AT THE THEATRES.

Knickerbocker—A Virginia Courtship.
Romantic comedy by Eugene W. Presbrey. Produced Jan. 31.

Major Richard Fairfax	William H. Crane
Captain Tom Fairfax	Walter Hale
Jack Neville	Boyd Putnam
Amos Kendall	George F. DeVere
Berkeley	Vincent Serrano
Squire Fenwick	William Bond
Neal	Charles F. Gotthold
Sam	Percy Brooke
Juniper	William E. Butterfield
Madame Constance Robert	Annie Irish
Prudence Robert	Perry Hawell
Betty Fairfax	Kate Lester
Laura Fenwick	Frances Stevens
Grace Jefferson	Lelia Bronson
Marie	Louise Closer

Eugene W. Presbrey partially forestalls critics and disarms the charge of plagiarism by admitting in an author's note on the programme that "in evolving the scenes and incidents around which *A Virginia Courtship* is built, the author has humbly tried to follow the models and in some respects has copied the personages made familiar in the old comedies, which are destined to live and be popular as long as the English language is spoken."

Lest this be not plain enough, we might explain in behalf of the author that *A Virginia Courtship*, which was seen for the first time in New York at the Knickerbocker Theatre last evening, is a sort of dramatic mosaic from various old comedies. The plot, as a whole, bears no striking resemblance to any one comedy. It is rather, as the author has aptly put it, "the scenes and incidents" of the old comedies that he has "humbly tried to follow." Among his "models" the place of honor should be given to *The Rivals*, as the quarrel scene between Jack Absolute and his father has been freely drawn upon. The main difference is that in *The Rivals* the misunderstanding seems natural, because it is of short duration, while in *A Virginia Courtship* it is not only lagged in without any logical reason, but is spread out through three acts, and keeps bobbing up long after its comic possibilities have been exhausted.

Lady Gay Spanker's famous description of the hunt in London Assurance has served as another fountain source of dramatic inspiration. We also seemed to recognise in one of the characters our old friend Joseph Surface from *The School for Scandal*. But then the author has freely confessed his indebtedness to his defunct collaborators. So there is no especial cause to call his attention to his lack of originality.

We learn at the outset that Major Richard Fairfax, a descendant of Lord Fairfax, who was one of the early settlers of Virginia, has an estate which adjoins that of a French widow, Madame Constance Robert. The most friendly relations existed between the Major and Madame Robert until the breaking out of the war between France and England, at the beginning of the present century. The events of the play are supposed to have taken place in the Old Dominion in 1815, after the cessation of war between those two countries.

At the outbreak of the war the Major espoused the cause of England, while Mme. Robert, as a French woman, was bound to do, sided with France. Their differences resulted in a break of the friendly relations that had hitherto existed between the two families and the hot-headed Major barred the gates, leading from his grounds to those of Madame Robert.

At the opening of the play Captain Tom Fairfax, the Major's son, returns home, meets Prudence Robert, the widow's daughter, falls in love with her, and the two have clandestine meetings. After numerous complications and misunderstandings their love affair is brought to a propitious climax. This is facilitated from the fact that after a truce has been established between the two families the Major falls a willing victim to the wiles of the charming widow, who has set her cap for him.

It is doubtful if *A Virginia Courtship* would have ever reached New York but for the histrionic cleverness of William H. Crane and his associates in the cast. It cannot be said that they were entirely to the manner born in their endeavour to look and deport themselves like gentle folk of the Old Dominion in 1815. Still they did wonderfully well, considering that they are a modern company of players who are not particularly versed in "old comedy revivals." The gay costumes were most becoming, and the scenic environment was in keeping with the picturesqueness of the costumes.

There was not much of the Virginian in Mr. Crane's Major Fairfax, but it was a most entertaining characterization for all that.

Walter Hale as Tom Fairfax and Percy Hawell as Prudence Robert enacted the roles of the youthful lovers most delightfully.

Boyd Putnam was almost too good natured for the envious character of Jack Neville, but his acting was otherwise quite effective. William Bond offered a good character sketch of Squire Fenwick.

Annie Irish proved a charming widow, and her scenes with Mr. Crane were acted with the true comedy spirit.

Vincent Serrano, George F. DeVere, Kate Lester, Frances Stevens, Louise Closer, Charles F. Gotthold, Percy Brooke, and William E. Butterfield all made the most of their respective roles.

Fifth Avenue Joan.

Play in five acts by Frances Aymar Matthews. Produced Jan. 31.

Joan Darc	Fanny Davenport
Charles VII.	Henry Jewett
Nicholas Flouyeen	Charles W. Stokes
Guy de Laval	Cunningham Deane
Jacques Darc	Frank Tannehill, Sr.
Earl of Warwick	Albert Lang
Bishop Beauvais	Fred M. Mayer
Duke d'Alencon	George Lang
Count Dunois	William T. Durand
Pucelle	Charles Elliot
First Jailer	Robert Ellis
Second Jailer	Ellis Rye
Third Jailer	Claude Hastings
Brother Martin	Fred M. Harris
English Envoy	Katherine Power
French Herald	Harry I. Service
Messenger	Alexander Ferguson
Raymond	Catherine Green
Louis	Dorothy Rossmore
Agnes Sorel	Mrs. W. G. Jones
Isabeau Darc	Frances Hastings
Hauvette	Alice Green
Monette	Sally Pierpont
Catherine	HeLEN Collier
Dame	Melbourne MacDowell
Clech	

Fanny Davenport and her company, including Melbourne MacDowell, presented last evening, for the first time in this city, Frances Aymar Matthews' romantic play in five acts. *Joan*, which was shown originally on Oct. 20, at Boston, under title of *A Soldier of France*, and which has had other names since. A large audience was present.

The story of the play was given in detail in these columns upon the occasion of the original production, when the authorship of the drama

had not been disclosed. The main incidents in the life of Joan of Arc are introduced, and about them is woven a conventional tale of romance. The first act shows Joan at her home in Domremy, and the last pictures her parting from her mother before being burned at the stake. The other acts introduce the Maid of Orleans leading her soldiers to battle, and, anon, present her in a prison at Rouen, whence she is rescued by a court jester, Clechet, and a rope, only to fall into the hands of her enemies.

Joan is written in blank verse, a form of dramatic composition which has been proven more than once before to be almost impossible to modern writers and seldom acceptable to latter-day playgoers. The play, while direct in purpose and smooth in action, lacks altogether the virile spirit, the force, and the strength absolutely essential to the success of a work of romantic turn. With this necessary element missing, *Joan* fails of sincerity and of impressiveness.

Fanny Davenport as "Joan Darc"—so the programme had it—was picturesque, and beautifully dressed, and she contrived frequently to impart dramatic force to the uninspired lines. Melbourne MacDowell was energetic and untiring as the deformed jester, Clechet, but his physique seemed quite unfit for the impersonation of a hunchback. Mr. MacDowell, too, strove valiantly with the blank verse, but to less purpose than did Miss Davenport.

Charles W. Stokes was capable in the heavy role; Cunningham Deane was a manly and effective young officer; Dorothy Rossmore made an acceptable Agnes Sorel; and Mrs. W. G. Jones was, of course, delightful as Joan's mother. Henry Jewett, Frank Tannehill, Sr., Louis Hendricks, Albert Lang, Ellis Rye, Alexander Ferguson, and Frances Hastings were excellent in their respective roles, and the others were, for the most part, capable.

The mounting was elaborate and handsome, and the costuming, while not always beautiful, was, no doubt, archaeologically correct, and was certainly costly. The stage management was seldom what might have been wished, and in one or two instances the outcries of supernumeraries, doubtless meant to be enthusiastic, very seriously imperilled important scenes.

Joan will be repeated this (Tuesday) evening and Wednesday. Fedora will be revived on Thursday and at the Saturday matinee. On Friday La Tosca will be presented, and on Saturday evening Cleopatra. Next Monday Madame Helena Modjeska will appear at this theatre as Mary Stuart.

Daly's.—Twelfth Night.

Comedy in four acts by William Shakespeare. Revived Jan. 25.

Viola	Ada Rehan
Olivia	Marie St. John
Maria	Irene Perry
Orsino	John Craig
Sebastian	Sidney Herbert
Antonio	Lawrence Hunter
A Sea Captain	Robert Bowditch
Valentine	Fred Truesdell
Curio	Paul McAllister
Sir Toby Belch	William Owen
Sir Andrew Aguecheek	Herbert Gresham
Fabian	Wilfred Clarke
Feste	Neil McCay
Captain of the Duke's Guard	Geo. Wharnock
An Officer	Jefferson Winter
A Priest	Mr. Bowditch
Malvolio	George Clarke

Augustin Daly revived last Tuesday, at Daly's Theatre, Shakespeare's comedy, *Twelfth Night*. No more enjoyable entertainment has been provided in many a day, and the very large audience heartily expressed its delight. The production was the same seen before at the same theatre, but there were several important changes in the cast.

Ada Rehan's Viola was, as ever, a most charming impersonation, admirably conceived, brilliantly executed, and worthy to rank among her finest characterizations. George Clarke's Malvolio, as before, was a splendidly sustained portrait, rich in humor and clear in purpose. John Craig was an admirable Orsino; Sidney Herbert, a capable Sebastian, and Marie St. John, a sweet voiced, picturesque Olivia.

William Owen made a distinctive hit as Sir Toby Belch, the role formerly played at Daly's by the late James Lewis. Herbert Gresham was most felicitous as Sir Andrew Aguecheek, and Wilfred Clarke, as Fabian, gave another proof of his appreciation of the Shakespearean lines and their true humor. Irene Perry appeared here for the first time as Maria, and was thoroughly charming, giving a refreshingly piquant and delightfully droll performance. Neil McCay, as Feste, sang tunefully the quaint old catchet that Lloyd Daubigny used to sing, and won deserved applause.

The familiar mounting was, of course, superb and the several choruses were well sung. Two pretty dances, arranged by Carl Marwig, were introduced effectively.

People's—The Man in the Iron Mask.

Romantic drama in four acts by W. J. Lucas. Produced Jan. 31.

Louis XIV.	W. S. Hart
Gaston D'Orville	Leslie Matthews
"The Man in the Iron Mask"	Dwight Smith
D'Aubigne	Jefferson Osborne
Marquis de St. Mars	M. C. Bowers
Baron D'Orstang	John Simonds
Father Audoine	Harry Stone
Captain	Louis Boudin
Sergeant Evrard	Harvey Eldrons
Pompiagnat	C. M. Davis
Launay	Mabel Washburn
Tony	Anna McGregor
Marie Theresa	Stella Foster
Aubrey	Constance Williams
Mlle. Tonney-Charante	
Mlle. Montalais	
Madame Landry	
Marie D'Orstang	

W. S. Hart, the young romantic actor, made his first appearance in New York as a star last evening, and achieved a success of which any player might feel proud. In spite of the storm a large audience gathered in the People's Theatre and followed the romantic story of the play with breathless interest from beginning to end.

The plot of the play is too well known to need repetition. In the third act, however, some changes have been made which add greatly to the strength of the drama.

Of Mr. Hart's acting in the principal part, or rather parts, nothing but words of praise can be said. In the first act he was the boy, tender and passionate by turns. In the scene with the father of Marie he moved the audience deeply by his portrayal of the various emotions, and when the curtain fell it had to be raised several times in response to genuine applause. So it was throughout the play, recall followed recall.

Mr. Hart must have felt highly gratified that his earnest work met with such hearty recognition. He avoided all tendency to overact, and his performance was characterized throughout by refinement and intelligence. He wore his various costumes gracefully, and carried himself with true courtly dignity. Taken altogether his performance is one that appealed irresistibly to the audience.

Mr. Hart has surrounded himself with an ex-

cellent company, chief of whom is Constance Williams, who is specially featured. She is a pretty young woman, and displayed considerable talent for serious work in the role of Marie, the proper portrayal of which is necessary to the success of the play. Ida Brooks was properly pert and piquant as Autrey, and had a round of applause all to herself after one of her exits. M. C. Bowers was a good Father Andoine, and Dwight Smith and Leslie Matthews made hits as Marquis de St. Mars and D'Aubigne. The rest of the cast were entirely satisfactory. The costumes and scenery were very tasteful, and the entire production showed that Mr. Hart had carefully attended to every detail.

Irving Place—La Belle Helene.

Operetta in three acts by J. Offenbach. Revived Jan. 27.

Paris	Jean Felix
Menelaus	Gustav von Seyffertitz
Agamemnon	Julia Kopaszy
Clytemnestra	Fritz Ritschard
Orestes	Poldi Pitsch
Pylades	Milla Barry
Calchas	Gusti Frankel
Achilles	Emil Hanno
Ajax	Alfred Brueggemann
Aja II	Fritz Lindner
Philocrites	Carl Frischer
Enthycles	Julius Ascher
Eaculus	Euscha Michaelis
Loesma	Mignon Duco
Parthenis	Ida von Cavally

Offenbach's bright operetta, *La Belle Helene*, was given at the Irving Place Theatre on January 27 with a full cast. Julia Kopaszy was charming in the title-role, and her capable performance of the lovely and loving Helene was ably seconded by the three leading male performers. Jean Felix developed strength in his part of Paris, and scored heavily with his solo in the first act.

Hanno and Seyffertitz are two sterling actors whose performances may always be anticipated with pleasure. Their burlesque rendering of Calchas and Menelaus was notable for the pronounced comedy element involved without any of the horse play so frequently brought into farce. In fact, this characterization may be applied to all the comedy performances at this theatre.

A packed house was present and generous applause was extended by the audience.

American—Paul Jones.

The revival of Planquette's malicious opera comique, *Paul Jones*, by the Castle Square company, last evening, brought back recollections of Agnes Huntington, whose delightful performance of the heroic Admiral is a pleasant memory.

It is surprising that the opera has not been done for so long here. Possibly the difficulty of securing a contralto who could do justice to the leading role has stood in the way of its more frequent presentation.

Lizzie Macnichol gave a thoroughly delightful performance of the gallant hero. She sang and acted the part with spirit and splendid effect.

The Yvonne of Amy Hartley was a pleasing characterization, and Joseph F. Sheehan as Rufino de Martinez was excellent. William Wolf played the role of Bouillabaisse with good effect, and Raymond Hitchcock was a good Boquet. Oscar Girard as Don Treadero, John Read as Captain Kestral, Bessie Fairbairn as Chopinette, and Ruth White as Malaguena were excellent in their various parts.

Martha is announced to follow Paul Jones next week.

Third Avenue—Chimie Fadden.

Under different management, but with nearly the same cast as was seen at the Star Theatre recently, Chimie Fadden appeared at the Third Avenue Theatre last night. There was a good house present, and the performance was much enjoyed.

Charles E. Grapewin was accurately "tough" as Chimie. J. Cooper did good work as Mr. Paul, and Francis Brooke was a Ducher worthy of the name.

May Donobne's work as Mrs. Murphy was remarkably effective. She was natural in action and in make-up, and her success in the part was complete. The rest of the cast was in competent hands.

Star—The Silver King.

Carl A. Haswin in *The Silver King* attracted a good audience to the Star Theatre last evening.

Mr. Haswin's work in this play is too well known to require comment. His methods are effective and striking, and he is always popular. The supporting company was well cast throughout. Scenically the production was entirely adequate.

At Other Houses.

BROADWAY.—The *Highwayman* continues the comic opera success of the season. Souvenirs were distributed last evening.

BLIJOU.—May Irwin and her clever company in *The Swell Miss Fitzwell* are unabatedly popular.

HERALD SQUARE.—The French Maid will have its one hundred and fiftieth performance Saturday night, when the inevitable souvenir clocks will be given away.

MANHATTAN.—The Ballet Girl entered on its final week here last night.

HARLEM OPERA HOUSE.—Augustin Daly's company will present *The Geisha* this week.

IRVING PLACE.—Die Bruder, by Paul Linda, will be produced Feb. 7.

DALY'S.—Twelfth Night is the bill this evening. To-morrow *The Country Girl* will be revived, preceded by a new comedietta by Pajol. *Subtleties of Jealousy*, in both of which Miss Rehan will appear.

Other bills: *Empire*, *The Conquerors</*

THE ACTORS' SOCIETY'S STEP.

Affiliation With the N. A. T. S. E.—Officers Discuss the Important Move.

A majority of the members of the Actors' Society of America having voted for the affiliation of that organization with the National Association of Stage Employees, Secretary P. J. Reynolds appeared last week before a meeting of the Executive Board of the N. A. T. S. E. and made application in behalf of the Actors' Society for a charter. The application was received with enthusiasm, but, in accordance with the constitution of the N. A. T. S. E., no charter may be granted until its annual convention to be held at Omaha, Neb., during the week of July 18, when the Actors' Society will be represented by delegates.

The constitution of the N. A. T. S. E. must be amended in order to admit the Actors' Society as a "local." As soon as this has been done, and a charter has been granted—those active in the movement are assured that these things will be done—the N. A. T. S. E. will advise managers throughout the country that an affiliation has been effected. The exact expectations and the precise purpose of the Actors' Society in taking this new and decisive step are expressed best by prominent members, who have been interviewed by *The Mirror*.

President Wheelock's Views.

Joseph Wheelock, President of the Actors' Association, said: "Yes, we have applied for a charter to the National Association of Theatrical Stage Employees. The members of the Actors' Association are with few exceptions in favor of affiliation, as it offers us the only effective means of protecting our interests. There are only half a dozen who have resigned from the association on account of our decision to affiliate, and their artistic sensibility is looked upon as rot. The better class of managers have nothing to fear. There is no intention to antagonize them in any way whatever. All we ask is what is just and right. It's the dishonest managers that we are after. They must fulfill their contracts in future or take the consequences. There is a tendency among a certain class of managers to treat actors as if they were of no consequence whatever. If actors are of such little importance why not give the performance with puppets in pantomime? There is no danger of making acting a trade by this affiliation. Nor is there any danger of a uniform scale of salaries. A first-class leading man or leading woman will always command a high salary. The same holds good in regard to every line of acting for which an actor or actress possesses special qualifications. The affiliation simply gives us an effective weapon to protect ourselves against unscrupulous and dishonest managers."

Vice-President Deltwyn Approves.

Vice-President A. C. Deltwyn said: "No manager of honor and integrity should see in this move any attempt to regulate his affairs or to assume a position of dictatorship. We wish rights that may be secured only by combination with others of theatrical employes. Having secured those rights, the honest manager—he who employs actors with intent to deal squarely with them—will be greatly benefited, as competition will be lessened by the abolition of 'fly by night' companies composed of incompetents, and managed by thiefish speculators. The Society will then be in position to punish offenders against its laws, and the honest manager must be benefited, for the motto of the Society is Equity. As an affiliated body the Society will insist upon the actor dealing honestly with the manager, under pain of expulsion. Before the theatrical profession was so overcrowded, unwritten laws existed regulating the dealings between actor and manager. Then there was no friction, because each respected the other's rights. Our Society will make these laws written ones and will set to it that they are enforced. Our Secretary has been in communication with the representatives of the N. A. T. S. E. throughout the country and all express satisfaction at our move and promise us a hearty welcome at their annual convention."

Secretary Reynolds Enthusiastic.

Secretary P. J. Reynolds said: "Such a move as has been set on foot looking to union with other federated alliances of labor has not been without opposition, though its adherents have voted as a majority. The subject has been freely debated and has received full exposition. Internal differences have arisen, based upon various grounds. It would be a wonder indeed should a body so heterogeneously composed as is naturally an 'actors' organization be agree as a unit upon a question so vital in importance. Besides, utilitarian reasons may be urged with moral effect. The actor is not yet an independent individual. It is with a sense of keen regret, therefore, that in presenting our plan for admission to the N. A. T. S. E., we come with a membership list depleted to almost one-half that of a year ago, so great has been the number of those who have 'fallen by the wayside.' Yet we still have in our ranks many whose names have become household words through worthy contributions to contemporaneous drama. It cannot be long ere the disaffected ones return to us and in their train hundreds more who have held aloof while the elements fought, till under our standard we shall have assembled both the talent and intellectual strength together with the humble worker of the dramatic stage. We are pledged to discriminate against irresponsible managers. We are willing to give all managers the benefit of the doubt until we can place our charges definitely."

"Managerial irresponsibility, as we view it, refers principally to the prevailing conduct of theatrical affairs, to the current disregard of common creature rights, to the policy that makes actors goods and chattels to be juggedled to the highest degree of profit, or else defrauded, in the event of loss, of their pecuniary dues. It is to remedy these evils that we declared the principles of the Actors' Society and to put an end to the indignities imposed upon men and women alike by unscrupulous speculators who have outraged every law of decency by heartless treatment of the work people whose labor renders possible the theatre and its profits."

"We are on the threshold, knocking for admission at the door of the National Alliance of Theatrical Stage Employees and through them to enter the precincts of federated labor. We lay down our professional differences upon the outside and carry with us no weighty burden labeled 'Art.' All art is labor and all labor is honest. We are all laborers. We believe in the identity of our common interests behind the footlights, and we firmly declare for the unification of these interests, so that through the moral power of such an allied force we may accomplish the redemption of the American stage and secure to the American actor that which is his due. I have studied exhaustively the labor question, I have helped with all my will to lead our fight for affiliation, and, if nothing unforeseen arises, I look for a new era of usefulness for the Society."

Mr. Ross Predicts Benefit to Managers.

Frank Oakes Rose, of the Board of Directors, said: "It is no disgrace to be classed as workingmen and workingwomen. Any such notion is utterly false. The scene painters' art is as high as our art. Many scene painters are Royal Academicians, men of the highest refinement, culture and long scholarship. Yet they do not consider affiliation with kindred workers to be lowering or degrading. Our new step will benefit every responsible manager, and will work harm only to the irresponsible speculator who seeks to live upon the brains and the industry of others."

Mr. Courtleigh Opposed to the Measure.

William Courtleigh, a director of the Society, said: "I do not care to speak of the matter other than as an individual. My opinion will not be governed by my official capacity, and consequently I cannot talk as an official. From the very first I opposed affiliation. The subject finally came up at a meeting at which my presence was impossible and I had no say whatever in the proceedings. To me the fraternization seems most unwise. In the first place it is impossible to equalize the benefits. Take, for instance, a prominent leading man, who draws about \$250 a week. He comes to some house, where a stage hand, with a salary of \$14, has some grievance against the manager. Is it fair to demand that the actor should refuse to play, thereby losing his position, for the righting of a wrong done a \$14 a week stage hand? No society has the right to demand such a sacrifice. Any established man can take care of himself. I have always been able to settle any difficulty I have had. It would not have been fair for me to demand that some one else lose his salary for me. It strikes me as being very funny to ask a labor union to strike because an actor has had trouble with his manager."

"Perhaps, if we could wait until the Actors' Society had grown a little stronger, the thing might be done. It is all very well to tell a man to step out, but if an infant obeyed it would break its neck, in all probability. I have always advised conservatism, and think that little can be done for the rank and file of the profession by radicalism. When the Society was formed, and in that labor I took no small part, there was absolutely no idea of joining a labor union. The idea of the organizers was to weed out the irresponsible managers. It was agreed that no member should work for a manager who owed his company. This was not hard on the actor, because the manager who has failed once to pay is not likely to pay at another time. Then it was a system of mutual benefit. Every man knew what he must sacrifice for a fellow member—it was 'so nominated in the bond.' The Executive Committee of the society was empowered to use discretion in regard to a man's inability to settle, and so there was justice for every one. I fear it is not going to be so under the new conditions. In my opinion, the Actors' Society could constitute a power in itself like that held by the Bar Association and that of physicians. It certainly seems to me to be foolish to try affiliation and, as one of the founders of the organization, I sincerely regret the step."

F. P. Mackay's Positive Views.

When seen at his office in the Broadway Theatre Building, F. P. Mackay, another director of the Actors' Society, seemed quite ready to speak of the move toward affiliation. "I have for years, in fact, ever since the idea came up, contended that the scheme of affiliation could only be decided by test and that, therefore, any move in that direction must be in the nature of an experiment. Of course, in doing anything of the kind actors should be most careful. Still they are at present in a plight where they need a helping hand more powerful than they themselves can wield. There were many dangers, but from this standpoint I gave them the benefit of my doubt, and then threw what influence I possess in favor of affiliation."

"Whatever may be said of the move, the fact remains that something must be done to aid and alleviate the condition of the actor. The manager has been too long the one power in the field. The actor, as an individual, has no chance in the battle for existence. This was not so much the case forty years ago—thirty—even twenty-five. Then a man had a voice in regard to what character he should play. His contracts were made for forty weeks with a probability of getting work in the Summer, and the surety of making a good living all the year round. Since the war things have changed. The stage is now controlled by speculators to whom money is everything, and art absolutely nothing. They buy and sell plays as they would bogs—I am not sure that they do not buy and sell actors in the same way. As a result art and artist have been crushed to the wall. The average season is not longer than twenty-two weeks now, and there are added evils, including the fact that a man has to furnish his own wardrobe now, whereas he did not have to formerly. In 'the good old days' there were only four holidays, and matinee performances then were paid for in addition to the regular salary. To-day there are twice that number, and a performer is obliged to give his services on those days for the personal gain of his manager."

"A merchant loses on one week's business, and makes on the next, as does the manager, and yet he figures his profit and loss by the year, and his employees are sure of their positions for that time. An actor may sign for only two weeks, and if he objects to that, he may not sign at all. Speculators are filling the stage with novices instead of actors who have spent years in preparation. As a result the college men—the educated people necessary to good productions of good plays—are totally lacking."

"Besides these and many other hardships, tricks are continually resorted to that leave the actor in a state of incapacity as to his own welfare. One instance of this is in a company, of which I know, the members of which signed with the stipulation that their railway fares would be paid in one direction, the management to choose which way. After figuring on the route this was decided, and the company paid their ways to St. Louis to open the season. In the end they closed in Jersey City, and the backers had just three cents traveling expenses to settle for in each case. Of course, a few of the best managers would not do such a thing, but it is safe to say that the exception is about ten in four hundred. Small per cent, eh?"

"In union there is strength," and about the only way I see out of present difficulties is the one we have chosen. As long as there are speculative combinations there can be no art, and when our purpose of equity is accomplished we can cease being members of a union and return to the artistic field. At the worst I can't see any great difference at present between a good Hamlet and a good property man. The latter is nearly as essential to the performance as the former, and I know many stage carpenters who have more intellect than any Hamlet on the stage to-day."

"As to equalization of benefits—well, an actor must give up small personal matters for the sake of his art. Altogether, affiliation was the

one thing I could see ahead, and therefore I was in favor of it."

Treasurer Burroughs' Endorsement.

Treasurer W. F. Burroughs said: "I consider that the Actors' Society has made one of the best possible moves. Actors want protection against irresponsible managers, and the affiliation for which we have voted will give it. In cases of trouble with such irresponsible persons, musicians, carpenters, and others are united together for redress, and when all are united the actor, too, will be protected. Honorable managers should be, and, I believe, will be, glad of the alliance. Some of our directors have decided that it shall be, and the minority have gracefully acquiesced. There were those who have considered that the actor must demean himself in affiliating with mechanics and others, but I believe that the change will bring about a pleasant feeling of fraternity among all stage folk which has not always been evident, and which will be most welcome and helpful."

PRODUCTIONS BY SMYTH AND RICE.

My Wife's Step-Husband, the comedy by H. A. Du Souchet, which was presented on the road for a short time early in the season, under the management of M. W. Hanley, has been rewritten by Mr. Du Souchet, who has rechristened it *Whom Did He Marry?* Under the management of Smyth and Rice it will shortly be produced in its new form at either Hoyt's or the Bijou.

The Old Coat, the comedy by Lieutenant W. H. Allardice, which scored a success at its recent trial performance in Washington, will be put on for a run in this city on April 4. The members of the Smyth and Rice Comedy company, now playing *My Friend from India*, forming the cast.

Smyth and Rice have also under consideration, for production next season, a strong naval drama, also by Lieutenant Allardice, entitled *The Flag Lieutenant*.

A NEW CONTRACT WITH HERNE.

Last week Henry C. Miner entered into a new contract with James A. Herne for five years. Next Autumn Mr. Miner will produce a new play, with Mr. Herne in the title-role. It is entitled *The Reverend Griffith Davenport*. It has been dramatized by Mr. Herne from Helen Gardner's successful book, "An Unofficial Patriot."

The play will be produced for four weeks on tour previously to coming into a Broadway theatre for a long run. It is a domestic drama. The production will be elaborate and the company will include many well-known actors.

Mr. Miner's plan, after this production, is to present Mr. Herne in an Irish drama, the leading character in which will be similar to the characters popularized by Barney Williams and W. J. Florence. He is now negotiating with several authors with a view to having written a suitable play of this description.

AT THE P. W. L.

At yesterday's meeting of the Professional Woman's League a paper on the Relation of Nature to Art in Dress was read by Mrs. Julia T. Cole, who illustrated it by an original design.

Yesterday was also Exhibition Day at the League, and there were on view numerous wardrobes, and many examples of the work of the league's art pupils. Several of the dolls from the recent Bazaar at the Waldorf-Astoria, which were not sold at the prices offered, which were not commensurate with the dolls' real value, were also exhibited and for sale. They include some of the most notable of the dolls, among them being those representing Lillian Russell, Julia Marlowe, and Cora Tanner.

The February Literary Day, to occur next Monday, will be under the direction of Mrs. Belle Gray Taylor. The entertainment, to be called "Uncut Leaves," will consist solely of papers by league members.

A MONUMENT TO ABBEY.

The MIRROR learns that Madame Melba intends to start a subscription for the purpose of erecting a monument to the memory of the late Henry E. Abbey.

He brought Melba to this country, and in grateful recognition of this fact, and believing his services for music and the drama should be honored, she means to devote her influence and her time to this object.

It will be remembered that little remembrance of Mr. Abbey's generosity and enterprise was shown by the famous operatic artists at the time of his death, but it may be that inspired by Melba's example they will awaken now to a realizing sense of what the late impresario did for them.

LOST AND FOUND.

Madeline Marshall, soubrette of *A Hot Old Thing*, lost a diamond studded watch and chain while on her way to the Lyceum Theatre, Cleveland, recently. Irene Cooke, leading lady of *The Sign of the Cross*, stopping at the same hotel, found the watch several hours later near the Cathedral on Euclid Avenue and Brownell Street, and returned it to the fortunate owner, with the result that the two have become firm friends and Miss Marshall has been invited to visit Miss Cooke in England in the coming Summer.

GILMORE'S NEW POLICY.

The Park Theatre, Philadelphia, is managed and controlled solely by William J. Gilmore. This week *Primrose and West* are playing there. Next Monday an entirely new policy will be adopted by Mr. Gilmore. He will present a strong stock company combined with a high-class vaudeville, prices ranging from 50 cents to 10 cents. The location of the Park Theatre would seem to offer special opportunities for success with this innovation.

FLORIDA EAST COAST—PALM BEACH.

Effective February 5. The Florida East Coast Line announce that they will operate a limited train between St. Augustine and Palm Beach, in connection with the New York and Florida Limited via Pennsylvania, Southern Railway and F. C. and P., leaving St. Augustine after the arrival of Limited, reaching Palm Beach at 10 o'clock P.M. The Florida Limited leaves New York daily, except Sunday, 11:50 A.M., and reaches St. Augustine following afternoon at 2:30 P.M.; composed exclusively of Pullman composite dining, library, compartment, sleeping and observation cars; and St. Augustine to Palm Beach, Pullman parlor car. For sleeping and parlor cars reservation call on or address Alex. S. Thewatt, Eastern Passenger Agent, 271 Broadway, New York.

VIEWED FROM ON HIGH.

I believe with one of the sceptics of antiquity that the greatest weakness of man is curiosity. Unfortunately, in very few of us is curiosity diverted toward worthy objects. The short-lived vogue of play-pandering to the base qualities of the human mind finds its first ally in curiosity. If I were dramatic critic with a sincere regard for the drama, I should never admit that any play was immoral. On the contrary, the more evident the intent to debauch public taste the more would I emphasize and dwell upon the commonplace, banal and repulsive morality which I should claim uniformly for the play. If such a course were followed by a number of critics, no "standing room only" signs would be displayed in front of a number of metropolitan theatres.

I saw Julie Opp's debut at the Lyceum Theatre. I did not find in her acting traces of great talent, nor even of dramatic intuitions. She seemed to me to be a well drilled amateur, who delivered her lines in the way she was taught to deliver them, without giving them a spark of her mind or of her perceptions. The same could be said of her gestures and her movements, which belonged to a collection of gestures and movements that he of the gallery calls the "stage-manager's own." As an evening newspaper remarked, no more wholesome young woman than the just, if severe, critics that her characterization of Belle in *The Tree of Knowledge* called forth from the same writers who insisted on hailing her as one of the greatest of actresses on the occasion of her debut. If she has any talent lurking beneath her beauty and her absolute if naive consciousness of that beauty, the remonstrances of the critics will bring it out.

Since reading "Quo Vadis," my soul has been a prey to anguish. There was such a demand for the book at the library that I had to wait months before I could get possession of a copy. I fear that some one—some enterprising soul—will become possessed of the unfortunate idea of melodramatizing it. Alas! it would not be a hard task. The book possesses all the elements of a Fourteenth Street play. The painfully, continuously, unflinchingly good, chaste, and beautiful heroine; the debauched, savage, but reformed hero; the sternly virtuous father; the relentless wanton; the vengeance swearing traitor—they are all there. And how tiresome they are—how uninteresting! What an old reliable the theme of the book is! The sprinkling of historical events described in a sensational way would even please the dailies, and I have no doubt that the paraphrases of whole verses of the Gospels put in Peter's and Paul's mouths will thrill certain persons whom the simple grandeur of the Gospels leaves unmoved. I must confess that I prefer to take my religion as well as my history at headquarters. When I wish to know what the disciples said I open the New Testament. For a vivid description of the accumulated horrors of Nero's reign I fall back upon Tacitus or Suetonius. Besides, with all due respect to Sienkiewitz's erudition, which many claim he has evidenced in "Quo Vadis," it is very far from proved that Peter ever went to Rome, and it is now even admitted by a number of learned theologians that Paul never set foot on Italy's soil.

There is certainly a very great similarity of conception between *The Sign of the Cross* and "Quo Vadis." In treatment they are even more alike. There is no simplicity, hence no grandeur, perceptible in either play or book. In both, theatrical devices are resorted to. Yet the subjects treated belong to the domain of pure tragedy and should be developed on the vigorous, sober, direct lines of tragedy. But I am afraid that neither Wilson Barrett nor Sienkiewitz possesses the requisite sum of art to write a play or a novel worthy of the most local example of the nobility of humanity as exhibited by the Christians of the first centuries.

All lovers of art should rejoice with me in the announcement of the short engagement that Helena Modjeska is to play for us, beginning next week. Though some actresses have had more power to thrill than Modjeska none can rival her insinuating charm, which brings conviction and her exquisite femininity, which delights. It will be a pleasure to see her again in Mary Stuart, Magda, and Camille.

I forget where or when I read that "assurance is often mistaken for intelligence." Wise words!

THE MAN IN THE GALLERY.

HARRY CORSON CLARKE'S COMPANY.

Harry Corson Clarke and company have been selected by Friedlander, Gottlob and Company to reopen the Columbia Theatre, San Francisco, about Feb. 14. The company will include, besides Mr. Clarke, J. B. Polk, Charles Charters, John B. Allison, Charles Terriss, Philip Calvert, Henry Northrup, Alfie Warner, Mrs. Adele Clarke, Nevada Heffron, Clara Rainford, Mandie Allison, and Marie Barney. Rehearsals are progressing and the author is rehearsing the play.

BARRYMORE TO GO TO LONDON.

It was reported last night that Maurice Barrymore, at the conclusion of his two weeks' engagement at Proctor's, would go to London, to assume the role of Captain Thorne in *Secret Service* at the Adelphi Theatre. The English actor who succeeded the late William Terriss in the part has not proved satisfactory, it is said.

NEARING COMPLETION.

Charles P. Salisbury writes that the Columbia Theatre, in St. Louis, is nearing completion, and will probably open on Feb. 28. A stock company will be conducted there until the close of the present season. Notwithstanding reports to the contrary, Mr. Salisbury will manage the Columbia, and no change has been contemplated since his engagement for that post in June last.

CORA TANNER TO STAR

THE VAUDEVILLE STAGE

THE TALK OF GREAT BRITAIN.



JOHN WILSON.

One of the most successful performers in Great Britain to-day is John Wilson, who is now principal comedian in the pantomime at the Empire Palace, Edinburgh, Scotland. As Baron Badelotte, in Little Boy Blue, his success has been phenomenal. The press, public and managers unanimously agree that no funnier comedian has ever appeared upon the British stage.



BERTHA WARING.

The vivacity of Bertha Waring, who plays Baroness Badelotte, has made this comedian a great favorite. Her coon songs and smart dancing are novelties which have completely captured the British audiences. Extraordinary success has followed Wilson and Waring since their arrival in Great Britain. Among the pre-notice they have received are the following:

"John Wilson as Baron Badelotte was original and continuously diverting. This favorite comedian is a grotesque dancer of remarkable talent, and his work was warmly appreciated."—*The Era*.

"Chief of the band of fun providers is John Wilson, who won a secure place in the popular regard with amazing and deserved rapidity. Mr. Wilson could not utter the brightest sentence without a broad smile appearing on the faces of his audience."—*The Glasgow Herald*.

"Of the comedians, the chiefs are John Wilson and Bertha Waring, who lift the parts of the Baron and Baroness out of the rut and impart to them a spicy flavor, which is quite refreshing in its originality. Their efforts were heartily appreciated. Miss Waring received a cordial encore for her coon song and dance."—*The Scotsman*.

"As for Mr. Wilson, the comedian, he may truly be given a first place in insuring the success of the entertainment. Of the multitude of comedians in pantomime this season there will be few to surpass him in smartness and drollery."—*Edinburgh Evening Dispatch*.

"In John Wilson we have as good a pantomimic artist as can be found anywhere. Gifted with a fine humor of the unconscious order, he is also an acrobatic dancer of the best, and while he is on laughter is the order of the day. He is ably seconded by Bertha Waring, an able eccentric dancer."—*Edinburgh Evening News*.

"The great attraction is the Baron, taken by John Wilson. He is indeed one of the best actors on the stage in his own particular line, and when he appears laughter and admiration alternately reign supreme."—*North British Advertiser*.

"John Wilson, who might well be called America's Dan Leno, lends to the part of the Baron a vast amount of originality, of a kind distinctly new to Edinburgh audiences. He works hard, as he changes costumes fifteen times during the pantomime."—*Illustrated Edinburgh News*.

"John Wilson as the Baron is the life and soul of the piece. His business is, to use an American, 'real diverting.'"—*Edinburgh Weekly Scotsman*.

"Bertha Waring is a distinct success. One scarcely knows which to praise most, her phenomenal vivacity as an actress, her bright singing or her clever dancing."—*Glasgow Herald*.

The notices from which these extracts are taken are extremely favorable, both to Mr. Wilson and Miss Waring, and they are to be congratulated on the success which they have made on the other side. In this case America's loss is England's gain.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads an excellent bill, which includes Bobby Gaylor, comedian; Olga Regina (Countess von Hatzfeldt), comedienne; Tom Lewis and Charles M. Ernest, black face comedians; The Midgeleys, kid specialty; Joe Welch, Hebrew impersonator; Barr and Evans, comedy duo; C. W. Littlefield, mimic; Louise Montrose, soubrette; The Ramsey Sisters, musical artists; Ada Boniden, banjoist; Hayes and Bandy, singers and dancers; Roger and Belle Dolan, comedy duo; Eddy Clark, comedian, and others.

Keith's Union Square.

The animated music sheet, with Sadie Fox as soloist, is continued. Alice Atherton makes her debut here, and her first appearance since her accident some weeks ago. Frazer Coulter and Grace Thorne Coulter make their vaudville debut in a new sketch called *A Pass for Two*, by E. E. Kidder. The Three Brothers Fortuni, especially imported by Mr. Keith, make their New York debut. The others are Mlle. Orbasany and her trained parrots; Smith and Fuller, musical experts; Fisher and Carroll, comedy duo; Gns Bruno comedian; Allini's monkeys; Merritt and Gallagher, comedians; Stanton, juggler; Rossey and Lee, comedy duo; Crane, the Irish magician; Steve Jennings, dancer, and Brace and Robinson, black face comedians.

Proctor's.

Maurice Barrymore makes his reappearance as a vaudville star, presenting *A Man of the World*. The rest of the bill includes Caicedo, the wire performer; Clifford and Huth, comedy duo; Joseph J. and Myra Davis Dowling, in *A Pillar of Salt*; Weston and Walters, late of the Five Castillians, in a sketch; the Pantzer Trio, contortionists; John Gourlay, monologist; the Craig Trio, musicians; Sam Collins, Dutch comedian; Fish and Quigg, grotesques; Kittie Boley, soubrette, and Rodgers and Bock, sketch team. The living pictures remain a feature.

Koster and Bial's.

Benyi, the violinist, Lottie Collins, the English serio-comic, and Julie Mackay, the female baritone, who makes her American re-appearance after a long absence in Europe, are the features of the bill. The other numbers are by Alexandriani, tight wire walker and joggler; Charminion, the trapeze performer; The Three Polos, gymnasts; Mlle. Vetter, globe performer; Albert L. Guille, tenor; De Bessell, clay modeler, and Delmore and Lee, in their sensational ladder act.

Pleasure Palace.

Lydia Titus, assisted by Fred J. Titus, in her delightful entertainment, and Lillian Burkhardt, assisted by Caryl Wilbur, in her repertoire of high-class comediettes, are the bright stars of a good bill which includes Al. Leech and the Three Stooges; in *Their First Lesson*; Smith and Campbell, comedians; Bogart and O'Brien, musical comedians; Colonel Schulte's Great Dane dogs; McPhee and Hill, acrobats; Nellie Burt, rag-time dancer and singer; Hall and Staley, comedians; Lavender and Thompson, comedy duo; Sutton and Jones, colored comedians; Lee Ingham, hand balancer, and others.

Weber and Fields' Music Hall.

Pousse Cafe, the burlesque, which is kept strictly up to date, is running on smoothly toward its one hundredth performance. This week's olio includes O'Brien and Havel in *The Newsboy's Courtship*, Frank Bush, comedian, and the Patterson Brothers, bar performers.

Harlem Music Hall.

The return to vaudville of Maggie Cline is the big event here. Cushman and Holcombe in their Klondike operatic sketch; Alice Raymond, assisted by John Kurkamp; Johnson Davern and Lorello, Hastings and Wright; Billy Carter, Price and Steele, the Evans, and Maud McIntyre form the rest of the bill.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Jermon's Black Extravaganza company provide the current week's bill.

THE LONDON.—Sam T. Jack's Tenderloin Burlesque company have returned for a week at this house.

MINER'S EIGHTH AVENUE.—Hopkins' Trans-Oceans Specialty company are entertaining the West Siders.

THE OLYMPIC.—Flynn and Sheridan's Big Sensation is the bill of the week in the uptown district.

SAM T. JACK'S THEATRE.—The burlesque with Jennie Yeaman are continued, and so are Karina, Louise Dempsey, Lamont and Love, and Lew Hawkins. Burt Jordan is added this week.

LAST WEEK'S BILLS.

TONY PASTOR'S.—A Dingley Tariff Baby, by W. H. Fuller, which was done at Proctor's some months ago, was revived last week. The play was criticised in *The Mirror* at the time.

It is still the nastiest sketch that has so far been done in vaudville. It is simply a collection of double meaning gags, which tickle the fancy of a few people, and make the others wish they were at home. It would make a big hit with some cheap burlesque company, but there is no room for such stuff in high-class vaudville.

Blanche Plunkett and J. Simpson were the only members of the cast who could act. James F. Hoey made his first appearance at this house since his illness. He did quite well, and introduced his old "marriage bells" specialty. His reception was very cordial. Marie Stuart made a big hit. She has plenty of ginger, and is far ahead of the general run of soubrettes. Her costume was elaborate and tasteful. Cora Routt sang and smiled and "jollied" the audience as cleverly as usual. Lillie Weston's xylophone playing is excellent and she was encored repeatedly.

Lawrence and Harrington's tango cake walk finish is an improvement, but the gag about the chicken neck is still retained. The poor chicken of which it was first told must have been the original "rubber neck," as years of use have not worn out the joke. The Pantzer Trio did some very good contortion work.

Flatow and Dunn did a good cake walk and general comedy act. Others in the bill were Pat and Mattie Rooney, Morton and Elliott, Derry and Murray, Horace Golden, Edward H. Bunker and Professor Wallace, who exhibited the bioscope. Tony Pastor sang his parodies with his usual success.

KOSTER AND BIAL'S.—Mlle. Lora, a French chanteuse, made her American debut, and sang several songs which seemed to please those who understood them. Alberto and Alberta also made their first appearance here and scored a success with some good dancing. Mlle. Vetter, a globe performer, who is new to this house, gave an exhibition of her powers as an equilibrist, with the assistance of a well trained globe. El Zobedie, the graceful hand balancer and contortionist, continued to make a hit. He is one of the best in his line, and his make-up continued to puzzle the uninitiated, who fancied he looked and acted more like a girl than a boy. Juan Caicedo met with an accident early in the week and was out of the bill for several nights. Delmore and Lee's astonishingly daring ladder act won them plenty of applause, and their startling finish brought down the house. Albert L. Guille, Mlle. Orbasany and her parrots, Charminion the sensation, Clarisse Agnew, and De Bessell, the clay modeler, continued their runs with considerable success. Max Gabriel's orchestra was up to its usual standard, which means that it provided excellent music.

PLEASURE PALACE.—Clyde Fitch's pretty little play, *Frederick Le Maitre*, was the feature of last week's programme. It was splendidly presented by Charles B. Wellness and Grace George, assisted by Arthur Magill. Mr. Wellness played as well as ever, and Miss George, who was engaged to support him for the week, gave a performance of the stage struck milliner which stamps her as one of the cleverest ingenues of the present day. In the first place she is very pretty, and Le Maitre's lines about her beauty fitted in perfectly, and then she played with so much grace and charm that she captivated everyone. Al. W. Filsen and Lee Erdi made the laughing hit of the bill with their comedietta, *A Tip on the Derby*, by George M. Cohen. There is a laugh in almost every line of this sketch, and it is no wonder there is so much demand for the services of these artists. M. Radinoff, the French mimic, repeated the success he made at Keith's a short time ago with his smoke pictures, imitations and shadow-graphs. Elvira French and Tom Lewis sang delightfully, both in their solos and duets, and were rapturously encored. Hal Merritt was announced as making his vaudville debut, but he has been seen in New York several times before. His imitations found favor. The Meers Sisters introduced a genuine circus-ring equestrian act, with real live horses and a tumbling clown named Gee Gee. They are clever women and their work was watched with interest. The Review Four presented their new act, in which they do a little of everything. Their names are Stanley, Furey, Crawford and Brown. Other performers who pleased were Howard and Bland, "the Rube and the Kid," the Fransilli Sisters, Mazier and Conly, Lincoln and Gillett, and Grace Smith, champion lady bicyclist of Canada. A number of improvements have been made about the house and it presents a very bright appearance.

HARLEM MUSIC HALL.—The programme at this house was most attractive and drew large audience nightly. Pauline Hall was the greatest magnet. Her four songs were applauded vigorously, the last, the lullaby from *Ermine*, making the greatest hit. Miss Hall's voice possesses all of its richness. She looked charming, and wore very handsome costumes. Bobby Gaynor's stories went well with the Harlemites. La Petite Adelaide, daintily gowned, sang and danced herself into favor. Blackman and Burns did their well-known act, and got many laughs. Diana continued her mirror dances with electrical effects. The fire dance is her best one. McBride and Goodrich caught on immensely with their songs and dances. Mlle. Flora, on the slack wire, also scored. Fritz Leslie and Eddie pleased with their thumbing. Foster and Lewis, programmed as the "bright lights of comedy," did a dreary sketch, which was one too many, even for Harlem.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Wayhighman, the new travesty which has taken the place of *The Worst Born in Pousse Cafe*, has made a big hit. The entire performance improves every day, new lines and gags being constantly added. Weber and Fields have a little scene, in which they send a telegram, and it is as funny as anything they have ever done. Peter F. Dailey has reason to feel elated over the success he has made with the burlesque coon song, "How I Love My Lu!" The entire audience leaves the theatre whistling and humming the catchy tune. One of the new features put on a few days ago occurs at the opening of the second act. It is a Japanese dance, and is cleverly done by the Misses Dunbar, Clifton, Bell, Merrill, Escott, Rae, Webb, Gould, Robinson, Maginn, Edwards, Cuthbert, Loeb, Dolaro, Monte, and Poore. The olio was headed by O'Brien and Havel in their entertaining sketch, "A Newsboy's Courtship." Mr. O'Brien sang a new waltz song called "Nonie," which will probably become very popular. Josephine Sabel sang several songs with her usualunction, and Melville and Conway were seen in their specialty, *A Regular Circus*.

PROCTOR'S.—Dean Edsall made her vaudville debut, assisted by Frank J. Keenan and Lizzie Frye, in a comedietta called *The Two Rubies*, which is taken from the same source and contains many of the incidents used in Milton Nobles' new sketch, *Why Walker Reformed*. It is a good adaptation, and reflects credit on the "playsmith" who put it together. Miss Edsall made a very pleasing impression as the wife who is jealous without cause, and Mr. Keenan made a distinct hit as the tipsy husband. He introduced a property laugh which is a whole show in itself. Miss Frye walked on a couple of times as a maid, and was entirely satisfactory. Nance O'Neil and McKee Rankin returned for a week and gave a scene from *True to Life*, a melodrama, in which they have appeared many times in this city and elsewhere. It is the best thing these players have offered since their return to vaudville, and although very sombre, it held the attention of the audience and pleased them. Frank Lawton was warmly welcomed, and went through his smart specialty of whistling, dancing and bone-playing, with his accustomed success. Jessie Conthour made a hit with her recitations and imitations. She is one of the best of the entertainers who have stepped from the platform to the vaudville stage. Leola Mitchel, "the living doll," pleased the ladies and children especially with her cute little ways. There were three comedy duos, and the honors were about evenly divided between Thorne and Carlton, Lew Bloom and Jane Cooper, and Post and Clinton. Conroy and McDonald's Celtic humor was amusing. Alice Raymond and John Kurkamp played on the cornet and violin artistically. The La Porte Sisters, duetists; De Moss and Mais, illustrated song artists; Nellie Seymour, soubrette, and the Renfro, aerial performers, introduced diverting specialties. The living pictures closed the performance as usual.

KRISTIN'S UNION SQUARE.—A special production of the animated song sheet was the feature of the bill. An immense sheet was provided, and about fifty colored "gents" pushed their woolly heads through the notes and helped Sadie Fox to sing "My Coal Black Lady." The chorus was well sung and was rendered again

THE TRAMP AND THE GAY Soubrette.



NAT M. WILLS AND MLE. LORETO.

Above is a character picture of Nat M. Wills and Mlle. Loretto, who have been among the features of McSorley's Twins this season. Their first success as a team was won in vaudville, and they will return to that branch of the profession.

Mr. Wills was principal comedian with The Prodigal Father company for two years, and he played the tramp in *Lost in New York* for three years. He also played a season of twenty-five weeks at Moroso's, in San Francisco, appearing in a different part every week. During this engagement he introduced eighteen different specialties. In January, 1897, Mr. Wills was married to Mlle. Loretto, and in June of the same year they put on their present act at the Orpheum, San Francisco, where it made a big hit. Since their opening they have not lost a week. They went from the Coast to Chicago practically unknown, and inside of a week they were headliners at the Haymarket.

Mr. Wills has been doing his tramp specialty for many years. He introduced it in a sketch called *The Copper and the Tramp*, with his former partner, Halpin. Mlle. Loretto is considered one of the best Spanish dancers on the stage. She is of Spanish descent, and consequently comes naturally by her talent. She is a good singer, and what is best of all, is a remarkably beautiful woman. The success made by these clever people has attracted the attention of a very prominent manager of extravaganza, and he has offered them the leading parts in a big production which he intends to make next season. In June next they begin a return engagement of eight weeks over the Orpheum circuit, after which they will play the principal vaudville houses of the country.

They closed with McSorley's Twins last week and will make their reappearance in vaudville on February 7 at the Park Theatre, Philadelphia, as a special attraction, being the first vaudville performers ever engaged for that house.

When they are at home they live at Oakland, Cal., where they own a comfortable little place which they call "The Tramp's Rest." Mr. Wills has been kept so busy tramping all over the country that he hasn't had much time to rest in his "Rest."

and again. For fear the audience might be uneasy if too much novelty was provided at once, Miss Fox discreetly paved the way for "My Coal Black Lady" by singing "Baby" and "Hannie Reilly," both of which are as familiar to vaudville patrons as their own names. Bert Coote and Julie Kingsley made the hit of the bill in *A Supper for Two*. As long as Mr. Coote can keep audiences laughing so heartily with this sketch he need not bother with new material. Miss Kingsley looked well and acted with great spirit. Alfred Burnham and Ada Thomson lent efficient support. Barney Fagan and Henrietta Byron made a hit in their singing and dancing sketch. Myrtle Peck put her horse through his paces in clever style. The Australian Trio, Lelliott, Busch and Lelliott, made their New York debut with considerable success. They do a musical turn which is out of the ordinary run. Sam and Kitty Morton, assisted by Clara Louise Morton, presented a very pleasing turn. The elder Mortons are fine dancers and do neat comedy work, and their little girl gives great promise. She has a deep, rich, clear voice, which if properly trained will undoubtedly place her in the front rank of the female baritones of the vaudville stage. The Baggedens broke thirty-eight cents' worth of crockery at every performance, and got a laugh with every broken plate. Maitland and Richards, two young women with good voices, smiled pleasantly at the audience as they sang their songs. The Ness Family played on all sorts of instruments with considerable success. Their finish with the saxophones is very good indeed. Loro and Page did some very good acrobatic work. Beahan and Dakin did a sketch of the usual kind. Master Dan McCarthy, who is getting to be a big boy now, sang some of the popular songs of the day quite well. Gracey and Burnett were pleasing in their act, which contains a little of everything. The Marinellis did some neat tricks on the rings. Professor Leonidas exhibited his dog and cat circus, which is one of the best in the world. The animals display marvelous sagacity. This is their fare.

SOCIETY TAKES TO VAUDEVILLE.

The upper circles of New York society have gone in for vaudville of late with a vengeance. Two performances were given in the theatre of the Waldorf-Astoria last week, which were attended by some of the big-bigs, and in which some well-known vaudvillians were the stars. Annabelle, the skirt dancer, she of the mild blue eyes and rippling golden hair; Press Elbridge and Merri Osborne appeared at the Society of Musical Arts on Monday evening, and on Thursday morning the lady formerly known as the Baroness Blanc appeared among others at the breakfast matinee in aid of *Life's* fresh air fund. It is said that the songs sung by the lady of the ex-title were a little too too, and that vaudville will suffer in the eyes of society in consequence. However, when the 400 see a few more of the good performers, their appreciation of vaudville will be increased, and the monologists, comedy duos and sketch teams will reap a rich harvest in fees for performing at the homes of the swell set, especially during Lent.

CLIFFORD AND HUTH TO STAR.

Clifford and Huth are going out next season at the head of a company of their own in a new musical farce-comedy entitled *A High-Born Lady*, written for them by Herbert Hall Williams. Maud Huth will appear in the title-role. Their tour will be under the direction of Will H. Barry, manager of the Alhambra Theatre.

Chicago, and will open about Sept. 1. Clifford and Huth are appearing at Proctor's.

FUND BENEFIT WILL BE A SUCCESS.

At the second meeting of the New York vaudeville managers interested in the forthcoming monster benefit in aid of the Actors' Fund there was a full attendance and no lack of enthusiasm and harmony. Manager Pastor presided, and the various sub-committees presented their reports, the tenor of which indicated a grand success for the affair.

It was decided to eschew the conventional practices of selling flowers, programmes, etc., and the efforts of those interested will be to give a splendid show, one that will pack the house without the aid of the catchpenny devices of which the public is so tired. The prices will range from \$2 to 50 cents, and the boxes will be sold at the regular scale. At this rate, with the house crowded, as it doubtless will be, there is a prospect of a \$4,000 "take."

Among the conspicuous artists who have already volunteered are Anna Held, Lottie Collins, Julia Mackey, Alice Atherton, Isabelle Urquhart, Maggie Cline, Beaumont Sisters, Tony Pastor, Lew Docketter, Charles J. Ross, John T. Kelly, Peter F. Dailey, Sam Bernhard, Charles A. Stevenson, Press Eldridge, Gus Williams, Francesca Redding, Russell Brothers, Caron and Herbert, Jessie Couthouli, Joseph Hart and Frederick Hallen, Arthur and Jennie Dunn, and fully one hundred others. Offers of services are reaching the committee daily, in fact. Those who have not already responded are urged to send in their names at once, as all will be utilized in some manner.

The programmes will be neat and attractive, making a souvenir of the event worth having. Out of town managers who desire to purchase seats will receive lithographed tickets suitable for framing.

THE MIRROR predicts a "corking" bill and a house crowded to the walls. It is the first time the local vaudeville managers have ever united in support of a benefit peculiarly their own, and the results, it is freely depicted, will be gratifying alike to the Fund's officers and to the public at large.

EMILIE EDWARDS WRITES.

Emilie Edwards, who was severely criticised in a recent issue of the *Telegraph*, asks THE MIRROR to publish the following letter in answer to her critic:

To the Editor of The Dramatic Mirror:

A statement in a New York paper last week, written by one describing himself as a "small man," subjective accepted, noun not so readily, implies that Amy Leslie can be bought for a meal. As the article is in connection with myself, I wish to resent this insult toward that independent and usually impartial critic. I do not know the lady personally, and never exchanged a syllable with her in my life. I would like, also, to ask your paper, as an authority, is this theatrical, dramatic, musical, or any kind of criticism? (I think it is slander): "The less Miss Edwards says about Chicago the better. The story of her stay there at the Schiller with the Flying Jordans is pretty well known."

Very truly yours,
EMILIE EDWARDS.

BRUNELLE IS BUSY.

A great deal of Manager Brunelle's time is now occupied in making preparations for the vaudeville debut at Proctor's next week of Minnie Seligman, who will appear in Comedy And Tragedy. He is having an elaborate Louis Quatorze setting painted by Operi, and the hangings and furniture will be the most costly and elaborate ever seen on a vaudeville stage in New York. Mr. Brunelle is determined that nothing that will add to the eclat of Miss Seligman's appearance shall be left undone. He is also constantly making improvements around the front of the house, and the foyer, with its new decorations, lights and pictures, is really a thing of beauty.

ANOTHER MUSIC HALL.

It is very probable that the property now occupied by the American Volunteers on Thirty-fifth Street, between Broadway and Seventh Avenue, will be turned into a music hall in the near future. It was originally built for entertainment purposes, but several wealthy men joined together and took a twenty years' lease of it in order to prevent this, and the place has been used for religious services ever since. The lease has only three more years to run, and the owners of the property have made the leases an excellent offer for the surrender of the lease. If matters can be arranged satisfactorily, improvements will be made and the place will be opened as a music hall.

LEONA LEWIS' NOVELTY.

Leona Lewis "The Little Gem," is very proud of her new invention, "electrically illuminated songs," with which she has been making a big hit for some weeks past. It consists of a large frame enclosing a picture, which disappears when the lights in the body of the house are turned out, and is replaced by electrically lighted letters which spell out the words of the chorus of her song, so that the audience can read and listen at the same time. The device has been protected by copyright and Miss Lewis intends to keep it for her own use.

LEE WAS NOT INJURED.

Mr. Lee, of Delmore and Lee, the ladder performers, who have made a big hit at Koster and Bial's, called at THE MIRROR office last week to explain about the accident, an account of which was published in last week's MIRROR. Mr. Lee says he fell on the orchestra chair on purpose, as he knew it would be a great deal safer than landing on the footlights. He also stated that he climbed to the stage without assistance and that the fall had no bad results, as he is working as well as ever.

THE COAT-TAIL HANDSHAKE.

A performer who can originate a good gag or bit of business is more fortunate, as far as the vaudeville business is concerned, than a man who can write sparkling dialogue. Stinson and Morton are among those who keep to the front by inventing and using little bits of nonsense. Their "coat-tail handshake" is one of the funniest things on the stage, and they have other bits of comedy business which keep them on the front rank of popular entertainers.

REMYNI AT KOSTER AND BIAL'S.

The success of Edward Remenyi at Keith's was so great that Manager Alfred E. Aaron immediately negotiated with Robert Gran for his appearance at Koster and Bial's, where he began last night an indefinite season.

PAULINE HALL REMAINS.

Pauline Hall heads the bill at the house now in Newark this week. Robert Gran does not. Miss Hall has abandoned vaudeville, and state

that although she will appear with the Castle Square Opera company in Philadelphia in Erminie next week, the following week he has her booked at Hyde and Behman's in a vaudeville bill.

A LETTER FROM TOM BROWNE.

Another chatty letter, full of interesting news, has been received from Tom Browne, the popular whistler. It runs as follows:

MELLINI THEATRE,
HANOVER, GERMANY, Jan. 10, 1898.

DEAR MIRROR: Here we are again and with that pleasant motto, "Always working." Since my last letter from Berlin we have filled successful engagements in Breslau and Dresden, and opened here on New Year's Day. Mellini's Theatre is by far the finest variety theatre in Germany, and the patronage is the very best. It reminds me one of Keith's Boston house in appointments, although it is not so new. We spent Christmas in Berlin, and we could imagine ourselves miles away from Germany with the many familiar faces of old friends we met there, such as Lottie Gibson, Morris Cronin, Wilson and Stark, and Sid Black, the bicyclist. All but the latter were at the Wintergarten, as Black is delighting Leipzig audiences at present. Lottie Gibson is again at the House Theatre, Hanover, and the real success of the programme, Yvette Guilbert is to appear at the Apollo, Berlin, for a limited number of nights soon, and will be followed on Feb. 1 by Louise Fuller. The Wintergarten has always been considered heretofore as the house in Berlin, but they have awakened to the fact that the Apollo is a dangerous rival. Anna is now at the Wintergarten. Bertoldi is filling her first engagement in Berlin at the Apollo. The Marco Twins have created a furor in pantomime at the Theatre Royal, Glasgow. Dick Knowles is also "in line" at Birmingham. Alexandra Dagmar sailed for South Africa Jan. 1, to fill a two months' engagement in Johannesburg, at a "top of the heap" salary. Since Ritchie made such a hit at the Palace, London, in his tramp bicycle act, there have been lots of alleged tramp acts on the Continent, but there seems to be only one Ritchie so far. Up to the present we have had no real Winter weather, and I understand that it is a record year, it being the first in one hundred and fifty years that farmers have kept their sheep in pasture to date. A fine music hall is being erected in Dresden and will doubtless be ready for next season. This, of course, means better salaries for artists, two houses competing. One meets with great many English and American people in Dresden, but in Breslau was forced to run across anyone who spoke English. We close here on Jan. 15, and open on the 16th at Bremen, after which we are in Cologne until March 16. I received a copy of the Xmas Number from Low's Exchange, London, and it was a revelation to the German performers. We both enjoyed its contents very much. I am pleased to note Bindhoff's big success at Keith's. I picked him for a winner when I saw him in Prague in December, poor Griffin and Dubois are a big success in the Dryden Lane, Birmingham, London. They have a "bunch" of good contracts for a couple of years to come. With kindest regards and best wishes for '98 I remain
Yours Whistlingly,
TOM BROWNE.

ACTORS OPPOSED TO SUNDAY WORK.

The Actors' Protective Union, which is made up of vaudeville performers, is affiliated with the Central Labor Union. A delegation from the Actors' Union attended the meeting of the Central Labor Union on Sunday last and the following resolution was offered by Delegate Lawrence:

"Whereas, There is a bill pending in the New York Legislature which favors the opening of theatres in this State on Sunday; be it

"Resolved, That the Central Labor Union of New York city most emphatically condemns said bill and instructs the Secretary to correspond with the Speaker of the Assembly and President of the Senate to use their best efforts to have the bill defeated."

There was a good deal of discussion over the resolution. Several of the members spoke in favor of the bill, arguing that Sunday is the only free day the laboring men have, and that they ought to have a chance to go to the theatres. The delegate from the Actors' Union explained that the performers received no extra pay for Sunday work, and besides that they are overworked anyway and needed a day of rest.

When the discussion was over the matter was put to a vote, and the resolution was passed.

BARTON AND ASHLEY EXPLAIN.

Barton and Ashley, who appeared at Keith's Union Square during the week of Jan. 17, write to THE MIRROR in reference to a notice of their work which appeared in last week's MIRROR. The article referred to stated that one of the team had been at Keith's a few weeks before, with another partner and had done the same act. Barton and Ashley state that the other team is made up of two men who watched their act at every performance when they played at Reed's Lake, Michigan, last August, and appropriated it bodily from start to finish, including a close copy of Mr. Barton's make-up. Barton and Ashley have naturally suffered from this bold piracy, and it is to be hoped that they will be able to find some means of preventing the other team from continuing to use their act.

Barton and Ashley have been in the profession for sixteen years, and their week at Keith's was really their New York debut. They are booked over the Keith Circuit, and will play a return date at the Union Square in the Spring.

RECORDS BROKEN IN ALBANY.

Manager Charles H. Smith, who has charge of F. F. Proctor's interests in Albany at the Leland, reports the largest week of the season last week, and the most successful vaudeville week in the history of the Leland. It is small wonder when the strength of the bill is considered. It included Johnstone Bennett, Charles T. Ellis, John W. Ransone, and Marie Heath as headliners.

VAUDEVILLE JOTTINGS.

Pupini, the dancer, has closed her twenty weeks' successful run with Hopkins' Trans-Oceans, and opened yesterday at the Chicago Opera House. She has purchased a half interest in the studio of Kit Chum, located at Hartshorne's, Ky. All of Mr. Chum's earnings will be shipped to Pupini's ranch in the sun where the pair based on her last visit to the West. W. J. H. and Kit Chum will manage the ranch which is nineteen miles from the standard track.

Two prominent members of the cast of Pupini, now running at Weber and Fields' Music Hall, are confined to their boxes with severe attacks of illness. They are Clara Thorne and Josephine Allen. Nedra Beaumont is filling Miss Thorne's previous parts.

The competition in burlesque at The Comptons, now running at the Empire, will be put on shortly at Weber and Fields' Broadway Music Hall, as an additional attraction to Pupini's.

Macmillan and Webster are meeting with success in Weber and Fields' Music Hall, which was probably return to the stage in the spring.

It is said that Frederick Wunder, the tragedian, will start at Koster and Bial's for a short time, and then go to New York to leave for London, where he will be engaged at the Garrick Theatre.

John R. Morris, manager of the Bohemian Burlesque, was engaged last in Brooklyn last week by the Federal Grand Jury on a charge of violating the new copyright law by using songs from in New York without permission. He was indicted

VAUDEVILLE.

VAUDEVILLE.

AN ELECTRIC HIT!

LEONA LEWIS

THE LITTLE GEM

Presenting an Absolute Novelty.

"ELECTRICALLY ILLUMINATED SONGS."

Originated, Owned and Controlled by Her.

Big Hit and Feature at Keith's Union Square, week of January 17.

Managers wishing a genuine novelty address

LEONA LEWIS, care of George Liman,

104 East 14th Street, New York City.

WARNING!!! The above act and title are fully protected by law, and all Pirates are warned against infringing or using a similar device.

HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. AND MRS.

WILLIAM ROBYNS

PRESENTING

THE COUNSEL FOR THE DEFENSE.

By arrangement with Mr. J. H. Stoddart.

EDWARD McWADE=MARGARET MAY IN A MATRIMONIAL BLIZZARD.

Farce by EDWARD McWADE.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWaide. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, saucy about Brooklyn Eagle.

Address 128 Lexington Ave., N. Y.

Dudes of the Tenderloin!

B. BARRON GRACIE AND REYNOLDS LEW

Owing to closing of Corinne's season, AT LIBERTY TO PLAY PARTS.

Strong Specialty.

Address BARRON.

Have You Seen the Novelty Gymnasts?

(The Originators.)

DELMORE AND LEE

Fifth week at Koster & Bial's, and re-engaged for seven more weeks.

some time ago for the same offense, but the indictment was quashed.

The will of Thomas F. Kerrigan, the Irish piper, was filed last week. He left an estate of \$16,500, which was divided among his six children.

A number of excellent pictures of El Zobedie and a description of his performance appeared in a recent issue of the New York *World*.

Mrs. Kurkamp, of Louisville, was granted a divorce from her husband, John Kurkamp, a music man, on Jan. 21.

Derenda and Breen, the club jugglers, performed their new test of juggling six clubs together, from pedestals, at Keith's Bijou, Philadelphia, last week.

Charles Ward, late of Barton and Ward of the Warwick Theatre, Louisville, Ky., was married to Dora Joyce, of Louisville, at Newport News, Va., last week.

Hilda Thomas is once more in tip top form, and filled a splendid engagement at Keith's Boston last week.

A vaudeville performance was given at the Hotel La Grange on Jan. 25, in which the following artists took part: Belle Stewart, Lew Hawkins, Lida Clarke, Mabel Price Dow, Kathleen Warren, John Kerrill, Professor Waters, and David Bimberg.

It is said that the proposed tour of the lady once known as Baroness Elsie and her co. has been abandoned.

The Unique Trio, Dorothy Neville, Maud Courtney, and Harry Kittredge, are at the Bijou in Washington this week.

Elton Plympton and Maud Banks have been engaged to appear in a revival of Old Love Letters, at Proctor's Theatre, on Feb. 21.

Two prominent Harlemites won bottles of champagne by being the first to arrive at a certain road house after the show last week. They presented the wine to Vesta Tilley, who was playing at the Columbus Theatre.

Richard Warner, the well-known London agent, was forty-two years of age on Jan. 14. He received presents from managers and performers amounting in value to over \$1,500. His brother, Benny, who represents the firm in New York, is a familiar figure around the music halls. He keeps a sharp eye on American performers, with a view to finding talent which can be exploited.

Howard M. Githens has completed a new waltz song, "On the Gate of the Old Village," which will be introduced by Hattie Mills at Koster and Barton's Big Gaiety co.

Charlotte Stubenrauch, the soprano, and violin virtuoso so brought to this country by Koenig, who is a soloist of the Bande Rossini, and who made a hit wherever she played, will now appear on the vaudeville stage and in concert with the management of the Bohemian Burlesque.

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NEW DEPARTURE

SKETCHES FOR VAUDEVILLE

Written by Mr. LEOPOLD JORDAN.

</

STINSON AND MERTON

ORIGINATORS OF THE COAT-TAIL HAND-SHAKE. (Pirates! let it alone!)

All sorts of novelties in the laugh-making line on hand, or made to order while you wait.

THIRTY FOURTH STREET on Feb. 10. The leading lights of the music hall and vaudeville world are expected to be present.

Lida Clarke, the popular songstress, will sail for London on February 5, to begin a special engagement in the music halls. Miss Clark has some good songs, well illustrated, and she is sure to make as good an impression over the pond as she has here.

Leviel Pitoff, of Baltimore, and Rose Tate Kaskell, of Philadelphia, were married on Jan. 20 at Newport News, Va., by Rev. J. F. Ribble.

The Cleveland Greys, the crack military organization of Cleveland, O., have secured the services of John Le Clair for their annual entertainment, to be given at the Lyceum Theatre, that city, during the week of Feb. 7.

Agnes Carlton-Phillips and Alfonso Phillips have met with success in *The Captain's Mate* since their lay off during the holidays. A new cast has been engaged. They opened in Brooklyn, and are drawing good houses.

El Zobiedi, the European novelty, gymnast, Richard Pitrot, the great mimic, and Adrienne Ancion are booked over the Keith circuit, and open this week at the Boston house.

Charles B. Poor has accepted an engagement in vaudeville to play the stage-manager, John Smith, in Kenneth Lee's sketch *On the Stage*, in support of Belle Livingstone, whose trouble with her former working partner was recorded in *THE MIRROR*. Robert Gran is booking Miss Livingstone as a headliner.

Patrice closes her triumphant tour of the Orpheum circuit on Feb. 5, and at once jumps to Kansas City, where, on Feb. 14, she will open Gustav Walter's theatre in that city, having been especially engaged as the star feature for that week. Manager Morrissey, of the Orpheum circuit, has engaged the clever little comedienne for a return tour over that circuit in the Summer, and she will then present her fairy playlet for the first time in the West. Patrice's success in *Prisco* was really remarkable. The Examiner, of that city, gave her a half-page illustrated interview on Jan. 20, and hailed her as the first legitimate star to win success on the *Prisco* vaudeville stage.

Danny and Dolly Mann are touring with a co. comprising Bradford and Nunn, the Whalley, Moran and Wesley, Dr. Whalley, and Edwin Hoyt.

Lizzie Dierous Daly, engaged at a late hour for Poi's, New Haven, week of Jan. 17, had great success there in her sketch. She is a feature at the Grand Opera House, Boston, this week.

Michael Quinn, of the well known vaudeville team the Quinns, recently arrived from Europe, has brought over a three-act comedy in which he will introduce his trained dogs.

The Walsh Sisters, May and Marion, will open at Tracy Pastor's Theatre on Feb. 20, with the Howard Atheneum, Boston, and Casto Theatre, Fall River, to follow. They have been successful with their new singing specialty.

Leopold Jordan and Lowell Mason, both for many years connected with some of the principal theatrical firms in America as managers, have opened a studio at 116 West Thirty-fourth Street. Mr. Jordan, who is known as a manager and a playwright, and as the author of innumerable songs, will devote most of his time to writing sketches for vaudeville, also the words and music of songs. He will also rehearse vaudeville artists in their sketches and songs and will provide band parts and attend to all the details connected with vaudeville productions. Mr. Mason will attend to the business management of the studio, arranging for appearances and productions.

Frey and Fields, of the Bowes Midgets co., had to lay off the week of Jan. 24, on account of the illness of Miss Frey. They opened with the co. yesterday at the High Street Theatre, Columbus, O.

Ernest Wilson and Leila McIntyre have just closed a successful engagement at Keith's New Theatre, Boston. They appear at Poi's, New Haven, this week, and open Feb. 7 at the big fair to be held at the Thirteenth Regiment Armory in Brooklyn.

Drew and Campbell, managers of the Star Theatre, Cleveland, O., will have the privileges with the Buffalo Bill Show this season. They are busy at present getting the material for the side show and concert. Both will travel with the co.

Freddie Huke, the dainty soubrette, was obliged to cancel her engagement over the Hopkins Castle circuit on account of illness. Miss Huke is with her parents in St. Louis, where she will remain the rest of the season.

Vanity Fair has been doing splendidly in one-night stands of late. It has visited new territory, and with its clever performers and attractive billing has drawn crowded houses.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Once again manager Hopkins has scored a distinct achievement by securing the special engagement of one of the most popular specialty teams on the stage to-day, having contracted for the appearance of the Rogers Brothers, those clever German comedians, who are recognized as very amusing exponents of real German comedy. They received a salary almost equal to that of a prima donna for their week's work. Interest in the *Visions of Art* is unabated, but this will be the last week of this superb series of pictures. The stock co. appears in a carefully prepared revival of *The Fatal Card*. The vaudeville bill includes Welby, Pearl, Neilis and Keys; Smith O'Brien, Celtic character entertainer; the Nonpareil Trio, in a knock about black-face specialty; Baby Lewis, a very bright child, and others.

Haymarket: Packed to the doors nightly was the state of affairs at this theatre the past week. Crowd saw the excellent performance of the Russell Brothers' show. Manager Rial gave *The Million* a vaudeville man a seat alongside of the drummer, which was the best he had left. The show was great, however, and thoroughly enjoyed. This week the Haymarket has these bright entertainers: Pat Kelly, Gallagher and Barrett, Chris and Mandie, the Elfridges, Charles and May Morell, Eddie, three Blue Sisters, Paul and Rita, Frank D. Bryan, Brothers Doone, three men, Gardner Sisters, Rita Durant, Nick Brown and Lydia Camille, Emma Morell, Eddie Paquin, Pauline Mahow, and Baker and Lynn. The Black Crook Burlesquers come 7.

Chicago Opera House: One can always find a long list of real entertainers at this beautiful continuous theatre, and the offering this week includes Pappina, who is the headliner. A better one could not have been selected. Her dances, costumes and settings are delightful in detail. That bright and original eccentric comedian, J. H. D. Gilbert, reappears in vaudeville, and the audience appreciated every bit of his monologue. The balance of the bill includes Annie Myers, Barnes and Sesson, Morris, Pony Circus, Do Hallis and Valora, Carrie Scott, Slattery and Hillman, Fred Roberts, John and Nellie Daily, William Schaar, Mae Maguire, Williams and Goodall, Le Roy Millard, and Conwell and Swan.

Olympic: Manager George Castle never fails to give his patrons a big bill of lively vaudeville acts. Another lengthy list is on the boards this week. That talented little singer, Maud Raymond, appears, with A. O. Duncan, the Jose Quartette, Gardner and Ely, Webb and Hassan, Smith and Cook, John and Bertha Gleason, Rackett Brothers, James H. Cullen, Harry Edison, Julia Kelly, Armstrong Brothers, Mabel Hunter, Mile, Alma, and Cloud and Kershaw.

County: Rice and Barton's co. is the current at

traction. It contains a great deal of pleasing vaudeville and burlesque talent.

Savoy: Another of Harry B. Clifford's co. is giving a programme of variety and burlesque.

Sam T. Jack's Opera House: Harry Morris' co. is playing a return engagement to profitable business.

Mr. Morris has added a number of novelties. Costumes are new and brilliant, and the performance goes with a dash that is pleasing.

Parisiana (formerly Imperial): Since the new management has taken charge business seems to have improved. This week, Francis Leon, Tyrell Newsboys' Quintette, Jennie Curtis, Vallet, and Carlos, Blanche Le Clair, Billy Johnson, and The Flying Ballet concludes the performance.

Drexel: A new programme of vaudeville is presented.

Notes: James F. Byth is now manager of the Mid-Continental Theatrical Exchange, with offices in the Clifford Gaiety Theatre Building. Among the recent recruits to vaudeville is Edith Carpenter. She possesses an exceptional mezzo-soprano voice and with a charming personality, should be eminently successful in the vaudeville field. Caro-line Hei, who was in the Hopkins bill the past week, has had all sorts of good things said about her by the local press.

HARRY EARL.

BOSTON, MASS.—Boston will have animated song sheets to burn this week, as Anna Held will introduce it at the Boston, while Leila Mitchell will appear as charwoman before the sheet at Byth's.

Anna Held's return to Boston turns the Boston for one week into a vaudeville theatre. The Cat and the Cherub will be considered by many the main feature of the bill, and the vaudeville turns are Jessie, Millie, De Koch, Troupe, Frank Lawton, Lydia Evans, Harry Mills, Burke and Andrus, and Dixon, Royce and Dixon.

Joseph Hart and Carrie De Mar continue the top liners at Keith's for a second week, while Leila Mitchell is the soloist for the animated song sheets. Others are the Moers Sisters, R. J. Duran, El Zobiedi, Lillie Western, Tony Wilson, Richard Pitrot, Adrienne Ancion, Williams and Adams, Maitland and Richards, John Le Clair, Mile, Chester and her dog, Carroll and Hindes, Kimball and Donovan, the Australian Trio, and new pictures on the biograph.

George C. Francis made another good booking for the Palace when he secured the White Crook Burlesquers for this week. Among those in the olio are McNeil and Cain, Dryden and Leslie, Angie Behler, the Harpers, Marie Rogers, and the Howard Sisters, to say nothing of twenty superb specimens of lovely womanhood.

Bryant and Watson's American Burlesquers are at the Lyceum, where they will entertain those who may not have cared to visit the Howard Atheneum and thus missed seeing them last week.

In addition to the performance of Daniel Boone at the Grand there is an olio presenting Hamlin and Hamlin, Katherine Bennett, Holmes and Waldron, Parker and Rotardo, Zimmer, Morrissey and Proctor, and Frank Emerson.

The vaudeville attraction at Austin and Stone's this week are the Novelty Trio, M. and Madame Ventini, the Francois Family, Burke and Thompson, McLean and Hall, Billy Burke, Franc Seville, Adolph Adams, Alex Wilson, the Sisters Menzelli, and bioscope pictures.

At the Aquarium the list of performers is made up of Kelly and Burgess, Dolores, Herbert Swift, and Randall and Wall, Blanche Stacy, Kartho, Webber and March, Mile, Nina, Eddie Lakare and Master Freddie, Virginia Seavander and others.

A special vaudeville programme was given at the Zoo to day to fill in the time before the opening of the Harvard Opera Comique co., which comes to-morrow.

Weier and Fields' co. is at the Howard Atheneum this week, introducing as its own olio the Pantzer Brothers, Cook and Sons, Lewis and Fields, Douglas and Ford, and Charlotte Ray, while the house olio presents Leona Lewis, with her new invention in the song display line; the St. Boloms, Joe Hardman, Gallagher and Evans, McIrose and Elmer, Bernell, Vanola, Millburn, Griff Williams, John H. Shipley, and Dale Armstrong.

Lizzie Dierous Daly was specially engaged to introduce her vaudeville act in *The Ladder of Life* at the Grand Opera House this week.

JAY REYSTON.

PHILADELPHIA, PA.—Extraordinary attractions are offered this week at the Bijou, Bert Coote and Julia Kingley in *A Supper for Two*, Wood and Sheppard, Favor and Sinclair, the animated music sheet, with sixty scenes; three Vlions Sisters, Caruso Brothers, Foreman and West, McMahon and King, Lally Brothers, Post and Clinton, Provo, Five Nurses, End Snyder, Lorenza and Lotta complete the programme to the usual crowded houses.

Scribner's Columbian Burlesquers are the novelty this week at the Trocadero to immense patronage. The olio includes James Richmond, Glenroy, Union City Quartette, Thomas and Quinn, Clarice, Vance, Miller Sisters, Lewis and Elliott, H. C. West, F. R. Girard, and L. L. Pike. The Columbian Reception and Mike from Klondike, two burlesques, are full of laughable situations. Feb. 7: Merry Maidens.

The Lyceum Theatre card this week is Mile, Ann's Merry Monarchs, a high class organization, headed by Mile, Ann. The others are Williams and Adams, Morrissey and Rich, O'Brien, Jennings and O'Brien, Weston and Devon, Davenport Sisters, Lotte Mirand, and Rose May. The afterpiece, Paris Up-side Down, is spicy and entertaining. Business large.

The Kensington has a popular combination in Robbie's Bohemians. Business is improving at this house.

The change at the Standard to continuous, introducing plays interspersed with vaudeville, has proven a great success. Houses large at every performance, warranting the management to increase the amount of novelties weekly.

Every theatre in the Quaker City devoted to vaudeville has made good money this season.

While Ann's Monarchs go up to the Kensington week of 7.

St. James' Octorians are booked for the Lyceum 7.

Alice Atherton comes to the Bijou 7. Lillian Burkhardt, everybody's favorite, is booked for an early return date at this house.

S. FERNBERGER.

WASHINGTON, D. C.—Our Hill's Gay Masqueraders Burlesque co., under the management of Bobby Manchester, opened to large attendance at Kerner's Lyceum. In the co. are Lorenza and Alton, Al Weston, Sparrow, the Electric Clark Sisters, Rita Durant, Nick Brown and Lydia Camille, Emma Morell, Eddie Paquin, Pauline Mahow, and Baker and Lynn. The Black Crook Burlesquers come 7.

The amusements this week at the Bijou comprise James F. Hoy, Trois, Name and Maudie, the Unique Trio, Keno and Welsh, Moran and Wesley, Sam J. Adams, Gregory Sisters, Royce and others. Alie Gilbert, Josephine Gossman, and Madden and Adams, concluding with the burlesque, *The Algonquin's Dream*. The house presents a new appearance to-night. The floor of the orchestra has been raised fourteen inches, which gives a clearer view of the stage, and has been seated with new upholstered chairs. Four new private boxes have been added. This place is having an unusual run of prosperity.

JOHN T. WARDE.

CLEVELAND, O.—Andy Hughes' Gay Girls of Gotham co. pleased large audiences at the Star Theatre week of Jan. 24. "Kid" Lavigne was the chief attraction. Russell Brothers co. week of 24.

Manager A. F. Hartz was approached 24 by E. L. Flinn to manage a new variety theatre which a party of capitalists, whose agent he was, were desirous of building. Mr. Hartz declined the offer, as in his opinion there was no need of another theatre of any kind in Cleveland. The genial Frank Drew, manager of the Star, treats the subject of a new vaudeville theatre as a joke, and there is no

wonder at it, when the "cinch" that the Empire circuit has on the business is taken into account.

Thursday, 24, at the Star Theatre a box full of the leading vaudeville managers of the country saw the performance of Reilly and Wood's show, and it is unnecessary to say they enjoyed it, as they saw one of the best cos on the road.—Tom Jenkins, of this city, easily defeated Farmer Burns, of Chicago, in the wrestling match at the Star Tuesday, 23.

WILLIAM CRASTON.

JERSEY CITY, N. J.—Manager Dinkins was compelled to pull in his house show at the Bon Ton Jan. 24-25, and he deserves praise for the fine bill presented under the title of Hallen and Fuller's First Prize Ideas. The business has been big at each performance. Howley and Leslie do a neat act "Rosale, Fish and Quigg, the Folly Trio, in a very good sketch; the Bland Sisters, good singers; Swift and Chase, Fred Hallen and Mollie Fuller in a pleasing comedy.

George Clarke, late business-manager of Atlantic City co., is at his home in New York.

Jersey City Lodge 18. Elks are arranging for a theatre party for the Bon Ton Theatre Feb. 11, to Steve Brodie of Gus Hill's New York Stars, in a production of Mr. Brodie's services at one of the Elks' lodges some years ago.

Al. Grant, the monologist, and his wife, Rosalie, who are at the Bon Ton, feel much relieved at the recovery from a severe illness of their only child. They expected to be compelled to close at almost any performance.

Fred Hallen and Mollie Fuller are doing an excellent sketch. It is full of good comedy, song and dance being absent. Emery Lenhart, proprietor of the Bon Ton Theatre, plays a small part in the act here, and receives a curtain call for the admirable manner in which he assists the stars.

Harry and Mabel Preston do a fine act and open at Pastor's Feb. 7.

WALTER C. SMITH.

PROVIDENCE, R. I.—Patrons of the Olympic Jan. 24-25 were surprised to find that Manager Spitz had furnished his theatre with a new set of chairs. They are of the latest pattern, and are roomy and comfortable. The bill for the week was one of even excellence, and pleased large audiences. Mr. and Mrs. William Robins easily led in the honors of the programme. They presented *The Counsel for the Defence*. It is well written and admirably played.

Haines and Pottingill, Wood and Shepard, Leona Lewis, Rialta, Alexander and Watson, Kilroy and Brittan, Kimbler and Donovan, and the Animators were others on the bill. Sam Devore's own co. Jan. 25—Flyn and Sheridan's Big Sensation Double co. was at the Westminster Theatre Jan. 24-25, and gave very good performances. It was a large co. and the show contained many novel features. There was an abundance of good singing and these people in the olio: Mile, Zitella, Bohem and Coates, May Bohem, Gordon and Hughes, Marion and Pearl, Gertie Sawyer, Lima and Vani, and the Golden Gate Quartette. Bon Ton Burlesquers Jan. 24-25.

H. C. RIPLEY.

MILWAUKEE, WIS.—A full house greeted the return engagement of Hopkins' Trans-Oceans Star Specialty co. at the Alhambra 23. The bill includes Papina, who proved as great a favorite as ever; the Karmo Trio, who kept the house in roars of laughter by their extremely funny sketch; the Sidmans, who received quite an ovation; the Nelson Family, Genaro and Baily, Harry Edison, Vinie De Witt, and Adelmar and Lowe. Next week's list embraces the Northern Troupe, Al and Mamie Anderson, the La Valles, the Tamakas and Balladoo Arkobio and Servants. C. L. N. NORRIS.

PALM RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): White Crook Burlesquers co. Jan. 24-25 had fairly good business. In the co. are Marie Rogers, McClellan and Cunningham, Aggie Behler and Lila Stone, John J. and Florence Murray, and James Dixon. Bon Ton Burlesquers Jan. 24-25 opened well. Good turns were done by Billy O'Brien, Scanlon and Stevens, Lamb and Fancett, Kennedy and Brice, and A. C. Lawrence. Lang's Operatic Burlesquers Jan. 25-26. Venetian Burlesquers Jan. 26-27. Knickerbocker 7-8.

Casto Theatre (Al. Haynes, manager): A land office business describes the prosperity of this theatre. For week ending Jan. 29 a good bill was presented, consisting of Raymond Moore, Lizzie and Vinie Daly, Kate Sprague, William and Kirtie Harbeck, Kamochi, Mr. and Mrs. Harry Payne, and Tony Fitzgerald.

PATerson, N. J.—Bijou (Ben Leavitt, manager): Hopkins' Trans-Oceans, a clever co., was the bill Jan. 25-26. Their business was fair and performance pleasing. Manhattan Club Burlesque co. Jan. 24-25 to fair attendance. Co. not of the strongest. Rose Sydell's London Belles Jan. 25-26, under the direction of the veteran, J. H. Barnes. Items: At Apollo Hall the S. V. fair has been drawing immense crowds Jan. 25-26, with a good vaudeville bill headed by Colonel Shelby and son, Myrene Huburtus, the child dancer, was another feature. Her fire dance was especially fine. The Biograph was also on the bill. Manhattan Club co. closed here Jan. 29 for two weeks to reorganize and strengthen.

BALTIMORE, MD.—Fred Hallen and Mollie Fuller, who have succeeded in making themselves very popular with the patrons of the Auditorium Music Hall, are with us again, and this time head the new co. Hallen and Fuller's First Prize Ideas. They present a new comedy sketch, entitled *His Wife's Hero*, by George H. Cohan. The excellent co. includes Bonnie Thornton, who has also been quite successful here. Hyde's Comedians will follow.

Fred Rider's New Night Owl Burlesquers, with Mile, Nixon, chanteuse eccentric, hold the stage at

FEB. 5, 1898.

THE NEW YORK DRAMATIC MIRROR

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Goldie, and the Two Judges. There are two burlesques, *Summer Nights* and *A Paris Girl* in Saratoga. The Casino Burlesques are underlined.—
Week Jan. 30-4 Colonel Billy Thompson's co. will be at the Fountain, with the veriscope pictures of the Corbett-Fitzsimmons fight.

QUEBEC, CAN.—Casino (P. Dinsen, manager):
People Jan. 17, 22; Josephine Gregory, Blaite, the French Troubadours, Tony Ryan, Annie Wilkes, and the ballot. House dark Jan. 24-29. Palmer Opera co. 30.

WORCESTER, MASS.—Bijou Theatre (Julia E. Officer, manager): Week of 24-25. Walter Leon, Barry and Bannon, Cliff Farrell, the Two Barretts, Proctor, Strack, Danny and Dolly Mann, Kathryn Proctor, Bennett, Grenache Brothers, and the biograph. S. R. O. night.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 24 the biograph, followed the strongest drawing feature of the season. People have been turned away several nights. One of the cleverest acrobatic acts done here is given by the St. Vans, and other features are McMahon and King, the Musical Ravens, Kerslake's Pig Circus, Edward Estes, and Weston and Walter.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Gaiety, Brooklyn, 31-Feb. 5.

American Comedy Four—Auditorium, Phila., 31-Feb. 5.

Allens, The—Fountain, Cincinnati, 31-Feb. 5.

Alexandriani—Koster and Bial's, N. Y., 31-Feb. 5.

Armstrong Brothers—Olympic, Chicago, 31-Feb. 5.

Ancion, Adrienne—Keith's, Boston, 31-Feb. 5, Keith's Phila., 7-12.

Armstrong, Dale—Howard, Boston, 31-Feb. 5.

Adams, Sam J.—Bijou, Washington, 31-Feb. 5.

Adelman and Lowe—Orpheum, San Francisco, Feb. 29.

Albertus and Bartram—Hyde and Behman's, Brooklyn, 31-Feb. 5.

Atherton, Alice—Keith's, N. Y., 31-Feb. 5.

Allini, Professor—Keith's, N. Y., 31-Feb. 5.

Australian Trio—Keith's, Boston, 31-Feb. 5.

Breen, Harry and May—Wonderland, Wilmington, 31-Feb. 5.

Boyle, Ed—Wonderland, Wilmington, 31-Feb. 5.

Bonelli, Boston—Boston Theatre, Boston, 31-Feb. 5.

Burgessons, The—Poli's, New Haven, 31-Feb. 5.

Boudin, Ade—Proctor's, N. Y., 31-Feb. 5.

Burr and Evans—Proctor's, N. Y., 31-Feb. 5.

Provost—Keith's Phila., 31-Feb. 5.

Post and Clinton—Keith's Phila., 31-Feb. 5.

Papini—Opera House, Chicago, 31-Feb. 5.

Barry and Robinson—Keith's, N. Y., 31-Feb. 5.

Burt, Nellie—Palace, N. Y., 31-Feb. 5.

Burnett, Johnstone—Hyde and Behman's, Brooklyn, 31-Feb. 5.

Burnell, Edward—Howard, Boston, 31-Feb. 5.

Bennett, Katherine P.—Grand, Boston, 31-Feb. 5.

Baker, Pote—Hopkins, St. Louis, 31-Feb. 5.

Burkhardt, Lillian—Palace, N. Y., 31-Feb. 5.

Blondells, The—Wonderland, Rochester, 31-Feb. 5.

Barnes and Sisson—Opera House, Chicago, 31-Feb. 5.

Carmen, La Bella—Hopkins, St. Louis, 31-Feb. 5.

Clair, John L.—Keith's, Boston, 31-Feb. 5.

Cobains, Four—Gaiety, Brooklyn, 31-Feb. 5.

Collins, Edna—Auditorium, Phila., 31-Feb. 5.

Clark, Eddie—Paster's, N. Y., 31-Feb. 5.

Carver, Louise—People's, Cincinnati, 31-Feb. 5.

Collins, Lottie—Koster and Bial's, N. Y., 31-Feb. 5.

Clifford and Huth—Proctor's, N. Y., 31-Feb. 5.

Craig Trio—Proctor's, N. Y., 31-Feb. 5.

Carpos Brothers—Keith's, Phila., 31-Feb. 5.

Collins, Sam—Proctor's, N. Y., 31-Feb. 5.

Crane—Keith's, N. Y., 31-Feb. 5.

Cline, Maggie—Harlem Music Hall, N. Y., 31-Feb. 5.

Cushman and Holcomb—Harlem Music Hall, N. Y., 31-Feb. 5.

Carter, Billy—Harlem Music Hall, N. Y., 31-Feb. 5.

Conwell and Shaw—Opera House, Chicago, 31-Feb. 5.

Chester, Mile—Keith's, Boston, 31-Feb. 5.

Carroll and Hind—Keith's, Boston, 31-Feb. 5.

Coots and Kingsley—Keith's, Phila., 31-Feb. 5.

Charmion, Laverne—Koster and Bial's, N. Y., in definite.

Calcedo—Proctor's, N. Y., 31-Feb. 5.

Conroy and McDonald—Auditorium, Phila., 31-Feb. 5.

Coutts and Thorne—Keith's, N. Y., 31-Feb. 5.

Derenda and O'Dell—Wonderland, Wilmington, 31-Feb. 5.

Dettes, The—Wonderland, Wilmington, 31-Feb. 5.

De Kock Quartette—Boston Theatre, Boston, 31-Feb. 5.

Dockstader, Lew—Gaiety, Brooklyn, 31-Feb. 5.

Dolans, The—Paster's, N. Y., 31-Feb. 5.

Derenda and Breen—Wonderland, Wilmington, 31-Feb. 5.

Dowling, J. J., and Myra Davis—Proctor's, N. Y., 31-Feb. 5.

Duncan, R. J.—Keith's, Boston, 31-Feb. 5.

Dunnell—Koster and Bial's, N. Y., 31-Feb. 5.

Delmore and Lee—Koster and Bial's, N. Y., 31-Feb. 5.

Dunson, A. O.—Olympic, Chicago, 31-Feb. 5.

Dixon, Bowers and Dixon—Boston Theatre, Boston, 31-Feb. 5.

Downs, T. Nelson—Poli's, New Haven, 31-Feb. 5.

Donovan, The—Poli's, New Haven, 31-Feb. 5.

Eckert and Heck—Wonderland, Toledo, 31-Feb. 5.

Evans and Mills—Boston Theatre, Boston, 31-Feb. 5.

Elbridge, Press—Grand Opera House, Pittsburgh, 31-Feb. 5.

Ernest, Charles M.—Paster's, N. Y., 31-Feb. 5.

Elliot, Jeanette—People's, Cincinnati, 31-Feb. 5.

Edwards and Conley—People's, Cincinnati, 31-Feb. 5.

Evans and Mills—Boston Theatre, Boston, 31-Feb. 5.

Elzie—Keith's, Boston, 31-Feb. 5.

El Zebodie—Keith's, Boston, 31-Feb. 5.

Eckert and Berg—Moore's, Rochester, 31-Feb. 5.

Forrester and Floyd—Fountain, Cincinnati, 31-Feb. 5.

Ford and Lewis—People's, Cincinnati, 31-Feb. 5.

Fish and Quigg—Proctor's, N. Y., 31-Feb. 5.

Fox and Clark—Music Hall, Brooklyn, 31-Feb. 5.

Farrel and Stark—Music Hall, Brooklyn, 31-Feb. 5.

Fay and Sinclair—Keith's, Phila., 31-Feb. 5.

Foreman and West—Keith's, Boston, 31-Feb. 5.

Fortini Brothers—Keith's, N. Y., 31-Feb. 5.

Gravilas, Rosalie—Beverly Music Hall, Saratoga, 31-Feb. 5.

Gourley, John—Proctor's, N. Y., 31-Feb. 5.

Gilbert, J. D.—Opera House, Chicago, 31-Feb. 5.

Glossens, The—Olympic, Chicago, 31-Feb. 5.

Gough and Evans—Howard, Boston, 31-Feb. 5.

Gregory Sisters—Bijou, Washington, 31-Feb. 5.

Grant and Allen—Ninth and Arch, Phila., 31-Feb. 5.

Gracey and Burnette—Keith's, Phila., 31-Feb. 5.

Guill, Albert A.—Koster's, N. Y., 31-Feb. 5.

Gardner and Elz—Olympic, Chicago, 31-Feb. 5.

Glenroy, James Richard—Philia., 31-Feb. 5.

Gilbert, Allie—Bijou, Washington, 31-Feb. 5.

Gosman, Josephine—Bijou, Washington, 31-Feb. 5.

Henderson, Al and Mamie—Alhambra, Milwaukee, 31-Feb. 5.

Hewitt and Wall—Walters Music Hall, Brooklyn, 31-Feb. 5.

Hazel, La Petite Fountain—Cincinnati, 31-Feb. 5.

Heworth and Stockham—People's, Cincinnati, 31-Feb. 5.

Hicks, James F.—Bijou, Washington, 31-Feb. 5.

Hicks and Leslie—Ninth and Arch, Phila., 31-Feb. 5.

Hill and Staley—Palace, N. Y., 31-Feb. 5.

Hardman, Joe—Howard, Boston, 31-Feb. 5.

Hines and Remington—Hyde and Behman's, Brooklyn, 31-Feb. 5.

Horn, Joseph—Keith's, Boston, 31-Feb. 5.

Ingram, Lee—Palace, N. Y., 31-Feb. 5.

Jennings, Steve—Keith's, N. Y., 31-Feb. 5.

Johnson and Gorman—Ninth and Arch, Phila., 31-Feb. 5.

Johnson, Davenport and Lovell—Harlem Music Hall, N. Y., 31-Feb. 5.

Jose Quintette—Olympic, Chicago, 31-Feb. 5.

Jerome and Bell—Trocadero, Phila., 31-Feb. 5.

Pastor's, N. Y., 31-Feb. 5.

Kelly, Tom P.—Wonderland, Wilmington, 31-Feb. 5.

Kernell, John—Music Hall, Brooklyn, 31-Feb. 5.

Kino and Gottschall—Music Hall, Brooklyn, 31-Feb. 5.

Keno and Welch—Bijou, Washington, 31-Feb. 5.

Kimbler and Donovan—Keith's, Boston, 31-Feb. 5.

Lorraine and Howell—Wonderland, Wilmington, 31-Feb. 5.

Littlefield, C. W.—Pastor's, N. Y., 31-Feb. 5.

LaValle, The—Alhambra, Milwaukee, 31-Feb. 5.

Le Chair and Hayes—Poli's, New Haven, 31-Feb. 5.

Lewis, Tom—Pastor's, N. Y., 31-Feb. 5.

Leach, Al and Three Rosebuds—Palace, N. Y., 31-Feb. 5.

Leigh and Thompson—Palace, N. Y., 31-Feb. 5.

Le' Clair, William—Keith's, Boston, 31-Feb. 5.

Lally Brothers—Keith's, Phila., 31-Feb. 5.

Lorenz and Latta—Keith's, Phila., 31-Feb. 5.

Lewis, Leona—Howard, Boston, 31-Feb. 5.

Lewis and Ernest—Pastor's, N. Y., 31-Feb. 5.

McMahon and King—Keith's, Phila., 31-Feb. 5.

McAvoy and May—Hopkins', St. Louis, 31-Feb. 5.

Mitchell, Leslie—Keith's, Boston, 31-Feb. 5.

Maitland and Richards—Keith's, Boston, 31-Feb. 5.

Merrill, Adele—Keith's, Boston, 31-Feb. 5.

Morris Sisters—Keith's, Boston, 31-Feb. 5.

Middlebys, The—Drexel, Chicago, 31-Feb. 5.

Madden and Adams—Bijou, Washington, 31-Feb. 5.

Magee and Crimmins—Beverly Music Hall, Saratoga, 31-Feb. 5.

Merton, Jessie—Beverly Music Hall, Saratoga, 31-Feb. 5.

Mozart and Hill—Palace, N. Y., 31-Feb. 5.

McIntyre, Mand—Harlem Music Hall, N. Y., 31-Feb. 5.

McPhee and Hill—Palace, N. Y., 31-Feb. 5.

McIntyre, Mand—Harlem Music Hall, N. Y., 31

MIRROR INTERVIEWS.



SYDNEY ROSENFELD.

Sydney Rosenfeld is a unique personality in the theatrical world. He has turned out more kinds of work in the line of play writing than any other American dramatist. During the eighties there were few librettos of imported comic operas on the metropolitan stage that had not been adapted by him entirely or in part. His ready wit and facile pen in providing pointed dialogue and taking verse—both sentimental and comic—caused his services to be in continuous demand at the New York Casino and at other houses where operatic or burlesque productions were underlined.

Mr. Rosenfeld says that he did that sort of work for revenue only, while his comedies were written *cos amors*. His ambition has always been to devote his entire attention to the writing of comedy and establish himself in New York as an author-manager. H. B. Sire is soon to build a new theatre on Broadway, and the announcement was made recently that Sydney Rosenfeld is to be the artistic director of the establishment. His ambition, therefore, is about to be gratified.

In the course of an interview, Mr. Rosenfeld, complying with the request of a *Mirror* representative, outlined his career as follows:

"My life work has been largely a struggle against the lack of encouragement held out to American playwrights."

"Would you enter upon the struggle if you had to begin your career all over again?"

"Yes; because by a process of elimination I've discovered that I'm fit for nothing else. Now for the data you wish me to give you. It makes a fellow feel as if he were writing his own obituary, and I'm not ready to give up the ghost just yet."

"There doesn't seem to be a ghost of a chance of your doing that from your present healthful appearance. So let's have the biographical data, please."

"Very well. I'll put it in the form of a biography. I hate the first personal pronoun. Say that Sydney Rosenfeld was born in Richmond, Virginia, on Oct. 26, 1855. His mother, who was a woman of refinement and culture, fostered in him a love of literature. To his mother's wisdom and care he owes the foundations of his career. Her earliest lesson to him was to have him translate into good English prose the German poems she would read to him, and later, as his mind expanded, she made him render in rhyme the readings she gave him in prose. By this means he gradually learned the value of rhythm and rhyme, and rhyming became to him almost as easy as breathing. Separated from his mother by the exigencies of the Civil War, which ruined his father, a prosperous Richmond merchant, and caused his mother's death, he and his brother, two little helpless lads, ran the blockade and came north to some relatives in New York city."

"As Sydney couldn't have been much over nine years old at that time, I suppose he was sent to school?"

"Yes; he was sent to public school. When he was twelve years old his portrait was published in *Frank Leslie's Boys' Paper* as the best scholar in the Fourteenth Street School. Looking back on this episode, he is amused at the sense of importance it gave him at the time. Armed with a copy of the paper, he went down to see Frank Leslie, confronted him with his own printed recommendation, and asked for work. Mr. Leslie liked his spirit of enterprise, and gave him employment. Three years later he was editing the paper that had given him a start."

"And was it the boy's intention to remain permanently in newspaper work?"

"No; he even then began to dream of becoming a professional playwright. His first effort in the line of dramatic work was a farce called *Off the Stage*, which was written as a birthday surprise for his cousin. The farce was produced in his uncle's parlor, the boy himself taking a part in it. A burlesque of Rose Michel was his first dramatic effort that was produced on the public stage. It was called *Rosey Shell*, and was produced at the Eagle Theatre (now the Standard) in 1874. It was followed by a burlesque of *Pique* called *The Pique Family*, which was brought out at the Fourteenth Street Theatre, then the Lyceum, under Matt Morgan's management. The success attending these burlesques encouraged him, and although he successively worked as a reporter on the *Sun*, the *World*, and the *Times*, and edited a weekly

paper called the *Hornet* and another called the *Figaro*, his heart was in the dramatic field. His last newspaper work was the conceiving and editing of the English edition of *Puck*, of which he was the first editor. He was then nineteen years old. Oh, hang it!—I'll have to stick to convention and use the first personal pronoun. This referring to one's self in the third person sounds even more egotistical than the regulation 'I.'

"With the dotlet on the 'I'?"

"No; that wouldn't be a capital. Rather say with the accent on the 'I'."

"When did you write your first topical song?"

"In 1881, when I did a version of *The Sea Cadets*. Comic opera was just coming into vogue at that time, and I found a ready market for my work. Among the foreign operas for which I supplied English librettos were *Prince Methusalem*, *The Merry War*, *Nanou*, *The Black Hussar*, *Apajune*, *Fledermaus*, *The Bridal Trip* (*Serment d'Amour*), *Gasparone*. I also introduced topical and sentimental songs, and supplied dialogue and stage business for various other comic opera productions."

"Did you confine yourself to writing for comic opera productions at that time?"

"Not entirely. In 1878 I produced an adaptation of *Doctor Klunz*, which I rechristened Dr. Clyde. The year following I produced an original play called *Florinel*. In 1880 I wrote *The Storm Child* for Minnie Maddern, now Mrs. Fiske. After my marriage in 1883 I did most of the operatic pot-boilers I've already referred to, and managed to find time to write two burlesques—*Well Fed Dora* and *These Bells*. I also wrote the libretto of an original comic opera, *The Mystic Isle*, which was brought out in Philadelphia. It was not till 1887 that I felt I could afford the time to write that which I had always wished to do—a comedy founded on some phase of the times. Accordingly I took a house in Yonkers, and wrote *A Possible Case*, the theme of which, as you probably remember, deals with the vagaries of divorce laws."

"And did you give up librettos for a while after that?"

"Only adaptations of foreign librettos. *The Possible Case*, for instance, was followed by my libretto founded on Frank Stockton's story of 'The Lady or the Tiger.' Then I began to look about for material for my next play. I happened to be writing among Theosophists. At first I was only amused with their ideas, then I became interested, and finally saw in the subject the theme I sought. Appreciating the difficulty of dramatizing such a subject, I devoted two years of thought and study to the work, and then evolved *The Stepping Stone*."

"Which was not a success?"

"It was the most distinguished and pronounced failure I ever had."

"Why, some people liked it."

"With the accent on the some. They didn't like it in numbers sufficiently large to earn a part of my salary roll. Those who did like it liked it clean through, but I have been all these years trying to live down the misguided enthusiasm that the play inspired in me in those days. And yet I still sometimes wonder whether *The Stepping Stone* is not a great play."

"You completed *The Senator* before producing *The Stepping Stone*, didn't you?"

"Yes; I was under contract to W. H. Crane to rewrite the play for which D. D. Lloyd had furnished the motive and the starting point before his death."

"What portion of *The Senator* is your work?"

"Well, it would hardly be fair for me to point that out, as Mr. Lloyd is not alive to corroborate my statement. I will say, however, that I did what I should have done under any circumstances. I rewrote the entire play, in order to avoid anything like patchwork. Consequently the dialogue is in my own vein, and a number of new characters were introduced by me."

"You made a great deal of money out of *The Senator*, I believe?"

"Yes; I divided the royalties with the widow of Mr. Lloyd, and Mr. Crane continued to play nothing else but *The Senator* for a long time. After that I wrote *The Whirlwind* for Helen Dauvray. Subsequent comedies of mine were *The Club Friend*, *Imagination*, *A House of Cards*, and *A Man of Ideas*, which is being played this season by Roland Reed. I had previously rewritten *For Congress* for Mr. Reed, my version being produced under the title of *The Politician*. Two Escutcheons was adapted for Augustin Daly from a German play. Mr. Daly has an adaptation of mine called *Coming Events* in the bill this week. He has several other adaptations of mine in stock. Negotiations are now pending to bring out my latest comedy, *A Divorce Colony*, at a Broadway house before the end of the season."

"How many 'reviews' have you written?"

"I wrote the pioneer 'review' for the American stage—*The Passing Show*—which was brought out at the Casino; then there's *One Round of Pleasure*, but that's not a pleasing subject." This was spoken more in sorrow than in anger.

"Have you any particular method or rules in writing plays?"

"No, I don't know that I have. In the words of the late Henry C. DeMille, I don't wish to formulate any rules for fear I might have to obey them. A. M. Palmer once said that the art of management consisted in temporizing with Providence between productions. Similarly it might be said that the dramatist's career consists principally in disappointments over come. I don't know whether playwriting is a question of the survival of the fittest, but my experience has led me to believe that it implies the survival of the most persistent. It was for many years an unwritten law in this country to keep the dramatic author in the background as much as possible. When a manager produced a play that failed to attain the requisite box-

office success to enrich him, the author of the play in question never heard the last of it. When on the other hand a play made a hit the managers or stars generally took all the credit to themselves. The only way to get fair play is to be an author-manager, and I'm glad to say that my friend, H. B. Sire, is to offer me the opportunity to carry out my ideas in that respect when I assume the artistic direction of the new theatre he is to erect on Broadway. According to my idea, a manager should be to his theatre what an editor is to his newspaper. The author-manager should be constantly on the lookout for material that lends itself to successful collaboration. At the new theatre I shall probably produce but one play of my own each season, and my policy, so far as possible, will be to produce plays written in this country. But I shall not exploit fifth. There is no record in this country to show that plays that deal in fifth per cent have been successful. The theatregoing public has liberal ideas on the subject of art, but it has no appetite for a salacious broth of vulgar indecency and spiced with gross immorality."

"Have you ever written plays in collaboration?"

"Not with living authors. You needn't laugh. I didn't intend that as a humorous remark. I meant that my only collaboration was on Mr. Lloyd's plays, *The Senator* and *For Congress*. The only way for me to collaborate with a living author would be by having one or the other of us write the play and have the other rewrite it. I don't believe that you can be a dramatist at all unless you can both construct an effective plot and write effective dialogue. An audience often mistakes cause for effect. Frequently an author gets credit for a clever line, when it is really the situation that wins applause, and the line itself is merely the outcome of the situation. The main thing in all plays is construction. By that I mean the natural development of your plot. Of course the human story and the characterizations must be interesting, sympathetic and absorbing in comedy as well as in serious drama. But that involves the whole art of playwriting, so I'd better not start to hold forth on it. Every dramatist has to work out his own salvation. If he succeeds in writing a play that interests the people he will soon be given the opportunity to write another. Thus I might repeat what I once said at a dinner of the American Dramatists' Club, that my only future is in my past."

WHAT HAPPENED TO ROSENTHAL.

Manager "Jake" Rosenthal, of the *What Happened to Jones* company, has, in the last week, gained much surplus experience in the results of judicious advertising. It is not for sale, however, and the press agent who might suggest the same experience over again—for revenue only—would probably be hunting for another job.

The whole affair came out of a little advertisement inserted exclusively in *THE DRAMATIC MIRROR*. It recited, in effect, that Manager Rosenthal was going to form another company to appear in George H. Broadhurst's farce, and that all the parts were open. So rapidly did the advertisement reach the people for whom it was intended that in less than forty-eight hours an excellent company had been engaged.

But here Manager Rosenthal's troubles began. An advertisement in a great medium cannot be called back at will.

By the time the new company had been booked *THE MIRROR* had reached the members of the original organization and set their hearts yearning for the gay Rialto, where the new combination is to remain a while. Within an hour Manager Rosenthal had paid for \$3.75 worth of "collect" night messages from his company in Memphis, Tenn. They were as follows:

"I'm too good for the road. Apply for Professor Thomas W. Broadhurst."

"Was starred in Mattoon. Would like New York engagement—Jones—George C. Boniface, Jr."

"Would like to play Helme in New York. Have friends there—Matt Ferguson."

"Remember I have a wife and family in New York—J. W. Cope."

"You know me. Will you give me New York engagement?—Florence Robinson."

"Minerva too strong for road. Consider me for New York job—Rose Stuart."

"Am too young for the road. Need protector—Kathryn Osterman."

"If you have New York engagement to offer, I think I am entitled to it.—E. A. Eberle."

"Apply for Indian, endorsed and recommended by Sioux and Cheyenne chiefs—Cecil Kingstone."

"There is only one Richard Heatherly in the business—W. H. Bernard."

"Chevy very, very homesick. Please call back—Anna Belmont."

"If part of dog tiger is open I have a good bark—Harry Rose."

"Consider me for the Bishop in New York without photos—Reuben Fox."

But the advertisement did not stop there. Instead, it kept on reaching people whom Manager Rosenthal had ceased wanting to reach. In fact, it was replied to by letters by over seventeen hundred persons scattered all over the continent. On Tuesday Manager Rosenthal said in a daily paper that *THE MIRROR* advertisement had done its work, but still applications poured in. Later nearly two thousand people had applied for the positions, and responses to the advertisement were still coming. Manager Rosenthal knows the value of advertising in *THE MIRROR*.

FLYING TRIP OF THE HIGHWAYMAN.

The Broadway Theatre company, presenting *The Highwayman*, will make a flying trip to New Haven on Wednesday next in order to give a matinee at the Hyperion Theatre, in that city. The company will, of course, return in time for the evening performance here. *The Highwayman* was first seen in New Haven, and it was because of a general desire there to see it in its completed state and Manager McCormick's inability to book an evening in New Haven that this journey was decided upon.

NEW YORK THEATRES.

5TH AVENUE THEATRE BROADWAY AND 23RD ST

EDWIN KNOWLES..... Manager

Last Week. FANNY Last Week.

DAVENPORT

Supported by MELBOURNE MACDONALD.

Tuesday, Wednesday—JOAN.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

American Plays and Players Abroad—Lawrence Irving's Triumph—Notes of the Day.

(Special Correspondence of *The Mirror*.)

LONDON, Jan. 15.

The first production in our leading theatres since I last mailed you scored another chalk to good old, or rather young, America. This was the first London presentation of your *Martha*



LOUIE FREEAR, IN O! SUSANNAH!

Morton's four-act comedy, *A Bachelor's Romance*, at the Globe last Saturday night, when John Hare started his welcome management of that house. Despite a certain substratum of theatricality here and there, the play captured kind friends in front by reason of its quaintness of dialogue and its sweetnes of sentiment, as one may say. Perhaps the greatest tribute one can pay to *A Bachelor's Romance* is that although it bears a strong family likeness now to *Rosemary*, and *anon* to *The Professor's Love Story*, with perhaps a dash here and there of Henry Arthur Jones' little play, *A Clerical Error*, yet the familiarity of the chief incidents and characters induced no sort of contempt, which of course proves that it is well written. It was indeed followed with lively interest, frequently punctuated with outbursts of applause, and the curtain fell to ringing plaudits which caused Manager Hare to come forth and promise to cable Miss Morton as to the warm welcome given to her play.

One thing is especially certain. In the quaint middle aged literary gentleman, who subsequently finds himself in love with his sweet young ward, Miss Morton has provided Hare with fine opportunities for his *Meisterleiter*-like method of acting. It is a splendid impersonation, full of those brilliant little touches which have been characteristic of this fine (if somewhat limited) comedian for the last thirty odd years. Nellie Thorne, daughter of Fred, whom you will remember, is delightful as the heroine, Sylvia, originally played on Hare's recent provincial tour by your Nanette Comstock. Fred Kerr, Gilbert Hare, and May Harvey score heavily in the other chief parts. In short, it is a charming play, charmingly acted, and if it doesn't bring back fortune to the Globe (which has had no luck since Charley's Aunt), well, then all I can say is, it ought to.

One of the most interesting events of the present week has been the indisposition of Sir Henry Irving, who has been out of the Lyceum bill through loss of voice since Monday. Not, of course, that any of us wished our Henry to be thus hoarse de combat, but the fact had a kind of added interest because it gave young Lawrence Irving a chance to play Peter the Great, the character he had written for popper. And very cleverly has the young actor author enacted this most arduous role. On Monday, when he stepped suddenly into the breach, he was first of all heartily applauded for his pluck and daring, but as the play proceeded he elicited outburst after outburst of applause by sheer force of acting. Irving père's voice having thought fit to return unto him, he will, I learn, reappear to-night. I note, by the way, that in "second notices" and things certain critics who at first poohpoohed Peter the Great, and even gayed it, are beginning to think as I thought—namely, that there are some sliplions of considerable merit in this youngster's daring play, after all!

The latest phase of the Great Scott Case has quite a humorous touch. It takes the shape of a letter from the much-letter-writing Robert Buchanan, poet, playwright and epistolary puncher of play notices. The humor of this epistle lies in the fact that Robert, who has been wont to epistolarily (and once from the stage) call poor Clement all sorts of unpleasant names, now, lo and behold you, takes up the cudgels in his (Clement's) defense. Nay, Bard Bobby even regards Critic Clemmy as an ill used personage, and therefore, seizing "writing materials" (as they still often call them on the stage), he rushes to the rescue, so to speak. This "defense" is doubtless intended to show how many tons of coal of fire the poet, who is really a poet, can shower upon the head of the critic, who after all is really a critic, although he hath of late given off such ridiculous remarks imputing, in effect, universal immorality among all concerned with the stage.

The aforesaid Bard Buchanan adds quite a wild low comedy touch to this quaint and artless epistle by holding with that somewhat irresponsible chatterer, Bernard Shaw, that "Mo-

rality" hinders rather than helps a stage player in the exercise of his calling. As the man says in *A Pantomime Rehearsal*, "What rot!"

To the long list of American artists mentioned by me last week as achieving mighty welcome in our London and provincial theatres, I may now add Thomas G. Murray, whose droll presentation of Captain Mulligan in the Islington grand pantomime, *Dick Whittington*, is one of the liveliest features of that very lively show. A strong test of Murray's abilities is shown in the fact that he has to work with Harry Randall, one of England's quaintest and most popular comedians and comic singers. Murray gets there every time, however, and with both feet. Moreover, Henry Lee has this week successfully started an engagement at the Tivoli in this city with his highly interesting character series, *Great Men, Past and Present*, which is, I see, now described (though wherefore I know not) as a "Stereo-drama."

Concerning the uproar you have lately been having in your city over a certain episode in *The Conqueror*, I am just informed that this very episode occurs in a drama called *The Sins of the Fathers*, tried in the provinces before Christmas and now booked for certain theatres in London, where it will doubtless appear some time before Mr. Potter's play is publicly seen at the St. James'. Manager George Alexander has just decided to presently withdraw *The Tree of Knowledge* (which of itself is not too overwhelmingly pleasant in idea) and to replace it with *Much Ado About Nothing*, which, notwithstanding certain imputations cast upon the heroine, is really quite a wholesome sort of play, and as such will be really welcome to our stage.

Secret Service will disappear from the Adelphi forthwith. Its place will next Friday be taken by Charlotte Corday, with Mrs. Potter and Kyrie Bellew as Charlotte and Marat respectively. *Never Again* also will presently depart from the vaudeville.

The big productions next week will be Pineo's new play, *Trelawney of the Wells*, at the Court next Thursday, and Beerbohm Tree's grand production of *Julius Caesar*, at Her Majesty's next Saturday. On the same evening the new racing pugilistic drama, *Sporting Life*, will have its first West End production at the Shaftesbury, where *The Scarlet Feather* finished its brief run last night. When the *Sporting Life* sub-lessees finish their term, the firm of Williamson and Mu-grove will go in for what Darwin would call "Reversion to Type"—namely, comic opera. The opera first to be tried in this connection is an adaptation of the new French success, *Mademoiselle Quat'Sous*, which may or may not be called *Little Miss Twopenny*.

Touching the Shaftesbury, there have this week been meetings of the creditors and contributors concerned with the company or syndicate which ran *The Wizard of the Nile* at that house. After a good deal of financial discussion the meetings were adjourned for a week. H. J. Leslie has this week been sued by Mrs. Lionel Rignold for not putting her into the cast of *O! Susannah!* at the Royalty, as he had promised to do when she played in the comedy on its brief provincial trial trip. After considerable evidence, Leslie was ordered to pay £25. The play, however, is still going strong.

You will have heard by cable that Terrius' murderer, Richard Archer Prince, was on Thursday found "Guilty, but Insane," and was sentenced to be detained in the Criminal Lunatic Asylum, Broadmoor, "during Her Majesty's Pleasure." Poor Terrius' charming daughter, Ellaline, made her reappearance in *The Circus Girl* at the Gaiety on Monday night, the doctor having ordered her to return to work at once for the benefit of her health. Last night Terrius' widow and her two sons, Tom and Will, left for Algiers, also for health's sake. The first-named son, a promising young actor, is about to collaborate in a biography of his popular father.

Herewith is a faithful photograph of Louie Freear, a really wonderful little comedian, who is making all London laugh, and occasionally cry, at her indescribably quaint and, at times, superbly touching impersonation of the lovelorn slavey, Aurora, in *O! Susannah!* at the Royalty, which character I understand will be allotted on your side to Josie Hall. Louie Freear's huge success, although it has come only lately, is no mere accident. She, although still very young, has played all kinds of parts, one of her best being Puck, in *A Midsummer Night's Dream*—a part that has taxed the most experienced of players. Louie Freear has also been a nigger minstrel, a dancer, and even a singer of oratorio!

GAWAIN.

GOSSIP OF PARIS.

"The King Is Dead—Long Live the King"—Other Proverbs Enacted.

(Special Correspondence of *The Mirror*.)

PARIS, Jan. 12.

"The Revival of the Fittest!"

This is not precisely the proverb, I believe, but it certainly holds true in Paris theatricals. Here good plays are continually dying prematurely, through bad management or other evils, and being brought back to life after many years, and many failures of new ones.

The latest play to turn up its own sod and burst through its coffin into the world is, *Le Cercle* at Aix les Bains. *Colonne* was under his direction. So were Alvarez, at the Opéra Comique; Lucien Fugère, of the same theatre; Mauro Engel Belhomme, Madame Melba, Madame Leclerc, Mlle. Merguillier, Ambal and Verheyden. No better director could have been secured for the Opéra Comique. Carré has already given out that he will appoint Vizentini to the post of stage manager. This is wise and will go a great way toward making the new manager more popular than ever.

The plot is not altogether conventional. Lucien Durand, an ambitious painter with some money and less talent, has for a friend Georges Cartelin, an attorney with less money and an equal amount of talent. Each has an intrigue

on hand when we meet them, and neither is satisfied. Lucien's *chère amie* is a buxom, light hearted cocotte called Louisa. She is ignorant and vulgar, and, as is usual, has no great love for her protector. This feeling is shared on his side.

Georges is unhappy in the affections of a banker's wife, by name Léontine Frondeval. This lady takes to herself all the superfine airs of a princess, but is, nevertheless, quite as annoying as Louisa. As a result, the lawyer looks with envy upon his companion, and, when each abominates himself to his comrade, professes a desire for the light hearted cocotte, with all her vulgarity and extravagance. Lucien is satisfied with the arrangement, and it is agreed that the two are to exchange sweethearts. To this the girls submit, Louisa with indifference and Madame Frondeval with a poor show of regret at leaving her lover.

Both gentlemen solve their difficulties only temporarily by the arrangement. Lucien has beyond doubt a perfect lady of refined manner, but she worries him. She insists that his studio be changed completely, as the drapery does not suit her complexion and she further does not care to shine in the frame the former inhabitant of which was, to a certain extent, a rival. This call on his purse is for a larger sum than was ever demanded by the petty extravagance of Louisa, and in consequence does not meet with unqualified approval. Then the lady's husband becomes an intimate friend and insists on being shown all the disreputable resorts of the men of pen and brush.

Georges' liaison does not progress to better advantage. He is soon disgusted with the ignorance of Louisa and is further put out by a ridiculous incident, a *café chantant*. He and Louisa have entered, when another cocotte catches the girl's eye and envy immediately gains hold. The second girl is bedecked with jewels, which Louisa watches until she can bear it no longer, when she cries out that they are false. Naturally the girl is enraged and her escort, a Chilian, challenges Georges at once. The attorney is so angry that he cuts the acquaintance of his mistress and, when the two friends next unbosom themselves to each other, a decision is reached to have nothing whatever to do with women in the future.

Both then go off to a watering place with the idea of finding two honest girls with whom to settle down in matrimony. Another and still funnier plot begins here. One of the curiosities of the little place is a rich, but ridiculous, widow named Boulivon, who has for a daughter the beautiful Suzanne. To her both of the friends pay their addresses, the mother favoring Lucien and the girl, Georges. But the scene is complicated by the arrival of Louisa in company with her aunt. The two girls are at the same hotel, and each takes the other for her rival. A subsequent dialogue between the two is certainly funny, if slightly tinged with vulgarity.

All in all, I should say that in *La Course aux Jupons*, Gandillot has an amusing if not quite an interesting bit. It is at least much better than his other plays *Les Femmes Colantes* and *La Mariée Récalcitrante*. It shows much observation and, in spite of the tendency to broad farce, is really quite a classic. The plot is flimsy, but has much merit in its treatment, while the details abound in droll humor.

The cast is new, with the exception of Madame Genat, who was the original aunt and a very comical one. Others playing are Monsieurs Paul Jorge, Poggi, Legrenzy, Wagmann, Chalande, Linval, Denechambre, Madame Andrien, Madame Gillette Dorlys, Laurence Musset, Jeanne Heller, Mlle. Salvador and Paulette Mouton.

The long and hotly contested race for the coveted directorship of the Opéra Comique ended to-day with the appointment of Albert Carré to the place. There has been a great deal of feeling in the matter and no little eagerness, which was not lessened by the haste in which the matter was settled. Carvalho's body had barely reached its last resting place, when the gentlemen who wished the place broke from the fashionable crowd present and ran back to the Minister of Fine Arts to apply for it.

The number of candidates was practically unlimited. The list contained the names of thirty, including every manager of importance in Paris and a great number from other cities. Armand Silvestre withdrew from the contest at the last moment and Gailhard announced that his candidacy was only for the purpose of helping his friend Capoul. Carré and Capoul were, from the first, the only ones who had any chance for the post, and public opinion was almost evenly divided between the two. Capoul surprised us by taking a trip of 300 miles to apply for the position. Some fear was expressed that he might be too late, those in power having expressed the intention of deciding about the master last Saturday. It was finally given out that they would wait, however. Capoul arrived

and many failures of new ones.

The new director is at present manager of the *Vaudville* and the *Gymnase*. He is young, good looking and immensely popular. His new field is one he has thoroughly tried before. For six years he managed musical productions for the *Cercle* at Aix les Bains. *Colonne* was under his direction. So were Alvarez, at the Opéra Comique; Lucien Fugère, of the same theatre; Mauro Engel Belhomme, Madame Melba, Madame Leclerc, Mlle. Merguillier, Ambal and Verheyden. No better director could have been secured for the Opéra Comique. Carré has already given out that he will appoint Vizentini to the post of stage manager. This is wise and will go a great way toward making the new manager more popular than ever.

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Paris is eagerly looking forward to the performance of Abel Hermant's *Les Transatlantiques*, which will take place this month at the *Gymnase*. This is not so much because of the expected merit of the play as on account of the fact that each of Hermant's comedies has achieved only a success of scandal *La Mente*, one of his recent dramas, caused a duel between himself and the *Prince de Sagan*. This new play concerns the marriage of a young French nobleman and an American girl of wealth. Some time ago it appeared in dialogue form, and even then people had no difficulty in fitting the characters to real personages in society. So, you see, every one may well be on the *qui vive*.

Meanwhile, the play written by d'Anunzio for Madame Bernhardt and Duse is eagerly awaited and much discussed. It is called *La Citta Merta*, and has already been mentioned at length in this column. It is now one of the pleasures of the near future, and will probably be a great success.

There have been two pronounced failures recently. *Le Passe* at the *Odéon* was detestable. It gave the actors nothing to do, and the company proved itself quite worthy. *Les Mauvais Bergers* was too absolutely gaudy and revolting to be anything but a mis, and so it was. *Francisque Sarcey*, the eminent critic, said as much and Octave Mirbeau, being a novice in the art of play writing, went into frantic passion and vented the vials of his wrath on the man who had judged his play as lightly as possible. One can make allowance for Mirbeau's disappointment, but the scurrility of his attack is inexcusable. It did not mend the play for Mirbeau to take up a pen much too big for him, in order to tell the critic that apoplexy is lying in wait for him, his death probably not far off, and other equally pleasant things, seasoned with vulgar abuse of the lowest type. The diatribe was as clumsy as it was disgraceful. Sarcey replied in a manner so genial that his banter immediately turned the laugh against the spleenetic author.

La Carmagnole was not successful at the *Folies Dramatiques*, where it has been succeeded by *L'Auberge du Tohu-Bohu*, another farce which had already obtained favor.

Mlle. Delna has signed a three years' engagement at the Opéra—that is to say, until the expiration of Bertrand and Gailhard's management. The annual meeting of the directors of the *Comédie Française* was marked by general regret at the retirement of Mlle. Reichenberg. These gentlemen are putting great hope on the success of Lavedan's drama, *Catherine*, and Jean Richepin's play, *Le Martyre*. They have also accepted works by Brioux, Donnay, Hermant, and Porto-Riche.

Jean Coquelin is rehearsing the role of *Cyrano de Bergerac*, which has been so magnificently created by his father at the *Porte Saint-Martin*.

Provided Jane Hading is willing to play the part, Jules Lemaitre's new play, *La Devouée*, originally written for Madame Rijana, will be presented at the *Gymnase*. The drama is a beautiful one, but it is considered doubtful by many if Madame Hading will consent to accept a part refused by her rival.

It is rumored that Yvette Guilbert will shortly appear in Berlin.

Leon Henrique said yesterday that the play, *La Petite Paroisse*, which he was writing in collaboration with Alphonse Daudet, was completed before the death of the author of *Sapho*, and will soon be produced at the *Gymnase*.

Marie Engle, the American prima donna, who has been singing at Teatro Real, in Madrid, left this city for London and New York yesterday.

L. A. H.

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RECOLLECTIONS OF PLAYERS.

II.

To continue the reminiscences of the famous players with whom I have acted, and reminiscences of whom come before my mind seldom in chronological sequence, but in perfect clearness, I recall, after Eliza Logan, mentioned in the last paper, Jean Davenport, afterward Mrs. General Lander. Her best work was in *Peg Woffington*. Adrienne the Actress, the Countess in *Love, and Parthenia*. Her methods were peculiar to herself. There was some originality and yet a touch of the old, old school, that peeped through all her work. I fail to recall any actress that followed her who, in voice and personal traits, has resembled her. She lacked neither earnestness nor finish, but some of her best efforts were so free from soulful touches that you were left in doubt, after seeing her, whether to regard her work as the result of careful training and ripened study or as the eccentric offerings of misunderstood genius. It was impossible to see and fail to be much impressed by her work, and her private life was so unblemished and exalted that all the world paid homage to her, as she was probably one of the best known actresses of her time, having been on the stage from her childhood, when she created no little stir as an infant prodigy. I think she still lives somewhere near Lynn, Mass., enjoying a comfortable competency.

I now come to one who surely never will be forgotten so long as a being remains who sat under the magic spell of her fascinating and loving presence. I speak of Julia Deane, afterward Mrs. Haynes. Her beauty entitled her to pre-eminence over all other female stars of the period. Tall and litesome, with a well set head, covered by an abundance of golden hair to look upon her merely was a pleasure. But her superiority did not end with her beauty, which served only as a sweet handmaiden to her genius. The charms of her acting won approbation in various winning forms. Her voice was mellow and yet sonorous, musical and far-reaching in wondrous measure. Her intonations were emphatic and impressive without any apparent effort to make them so. She lived the character she was playing, never, for one moment, losing sight of its peculiarities. She was justly entitled to a first place among the celebrities of her day, a distinction she enjoyed pre-eminently. Her appearances in Washington during the latter years of her career were always attended by special demonstrations of affection and esteem from the highest dignitaries and their families. The elite circle extended her specially arranged receptions, where the homage that might be showered upon a queen was given her. She died in the zenith of her fame, after a brief and painful illness, and was buried with a little snowdrop of a dead babe nestled upon her bosom—one of the most beautiful and touching sights I ever beheld.

I must not forget to mention Charles Burke, half-brother to Joseph Jefferson. He was a comedian in every sense of the word, and one of the quaintest, most unique characters I ever met. Singularly made up, physically, from "top to toe," he was over six feet in height, very thin, of angular build and yet not ungraceful. His face was the most comical in feature and expression that could be imagined. A small round head, set low on square broad shoulders, and arms of unusual length—the composition for comedy to the life. One glance at him when he came upon the stage was enough to provoke a smile before he had opened his mouth. These natural mirth-provoking gifts served only to set forth his exceptional ability as an artist, which was of an order adequately to vie with those of his half-brother.

Burke's most conspicuous triumphs, at least those I remember best, were in *Ole Bull*, a sort of travesty upon the renowned violinist of that name. It afforded the comedian an opportunity for the employment of his exceptional musical abilities. Never shall I forget him in this part, seated in the centre of the stage, his long thin legs in a grape-vine twist, playing the violin so superbly that the great master of the instrument, Ole Bull himself, had he been present, would have applauded him. Then there was his Dr. Ollapod in *The Poor Gentleman*, Rip Van Winkle, Dickory, in *The Spectre Bridegroom*, and last, though not least, Benjamin Bowbell in *The Illustrious Stranger*, or *Buried Alive*. That lives in my memory as the most amusing piece of extreme low comedy I have ever witnessed. Bowbell is supposed to be shipwrecked on the coast of a cannibal island and floats ashore on a hen coop, and in a little while is captured by the cannibals. He is such a queer looking nondescript that they determine that, instead of making a meal of him, they will bury him alive. Bowbell is accordingly prepared for the ceremony of burial, and is brought on the stage amid the howling of the natives, the blowing of most unearthly sounding horns, and the beating of odd-looking drums. He is arrayed in a long, white nightgown.

I shall never forget the comical terror depicted on Burke's face at this crisis. No language can describe it. The cannibals present him with a "bag of rice to feed him on the journey" (to the other world) and a "flapper (a kind of fan) to keep away the flies." The expression of his face and the objections he offers in the refusal of these comforts, together with the comical arguments he advances in opposition to being "buried alive," would require one more skilled than I to properly describe. Burke died, certainly within thirty-five years of age, of consumption. I am convinced that he would have continued to rank with the most famous of our American comedians and probably would have taken precedence of them all had he lived. As it was, he was assuredly on a level with the best, and I say this advisedly, too, notwithstanding William E. Burton was then alive and in the midst of his power.

Before finishing this chapter of reminiscences

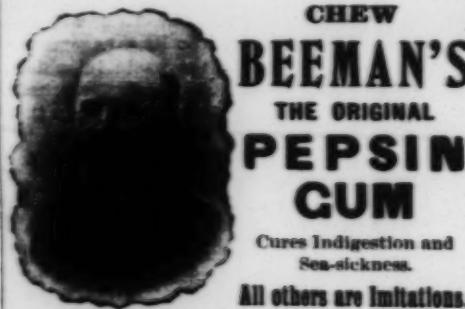
I take great pleasure in introducing to your notice one of the most singularly meteoric lights that ever sparkled for a brief space on the dramatic firmament, Anna Cora Mowatt, afterward Mrs. Ritchie. Her advent on the stage not only created a society whirl, but the literary world took special note of it, as she was prominent in both spheres. It is a difficult matter to know just how to rank her work on the stage. She exhibited qualities for the stage which, with ripened experience, might have led her to most pronounced success, but she was a fully developed woman, physically and mentally, a good many years before she began to act, and when she did it was too late to grow to greatness. The twig was too far advanced to be bent to fit dramatic lines. Her efforts were, in a measure, most praiseworthy and commendable, but the impress of her literary life stamped her dramatic work with the odor of the study—measured, thoughtful and tediously philosophical—where free, unrestrained outbursts of nature were demanded. She had a *clientèle* of most brilliant and devoted followers from the society and literary worlds, and passed through her brief career on the stage, admired rather for her individual charms and superior mentality than for the excellence of her acting.

John Drew, Sr.—bonny, blue-eyed, rollicking John. His premature death, I think while still in his thirties, left a void in the ranks of Irish comedians that probably has never been filled. Many worthy exponents of Irish character have come and gone, and a few still flourish on our boards, very properly earning and receiving public evidences of commendation, but do what I may in most earnest efforts to be pleased with the admirable work of many of the Irish comedians who have succeeded Drew, my memory still affectionately lingers over his exceptionally beautiful work. There was something more than the skilled artist in his impersonations—the soul of the man beamed out in broad and warming rays that held his hearers captive. His brogue was not offensively obtrusive, but rolled from his tongue free and spontaneous as the murmuring waters sporting through the hills and valleys of old Ireland. Nothing forced or stagey in it, but clear and melodious as the warbling of the meadow lark of his own native land. Who will ever play, who will ever sing "The Irish Emigrant" as he did? I am quite willing that another should take his place. I hope that I am not so wedded to an idol that I may not be divorced, but until that other appears Drew must remain in the sanctuary of my brain "unmixed with baser matter."

FRANK C. BANGS.



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THE TRUST'S ATTEMPT TO EMBARRASS THE PRINTERS OF THE MIRROR

After the Failure to Intimidate or Gag This Journal—Another Interesting Legal Document—Suggestions as to What Will Be Disclosed if the Case Ever Comes to Trial.

The readers of THE MIRROR have been told all about the suit for alleged damages instituted by the members of the Theatrical Trust against the editor and proprietor of this journal, and the answer to the Trust's complaint has been published in these columns.

In the desparate but unavailing effort of Heymann, Frohman, Nirdlinger, Zimmerman, Klaw and Erlanger to prevent discussion of the Trust and exposure of its methods and transactions—other suits besides the one referred to have been brought, in the hope and expectation of annoying THE MIRROR and suppressing criticism and censure in its columns. There is nothing that the Trust wishes more devoutly than silence respecting what Heymann has seen fit to term its "private business," and as dire alternatives, empty threats and attempts at coercion failed to secure that desideratum, litigation was resorted to in divers directions.

The theatrical profession is aware that these tactics have met with failure and that THE MIRROR—in common with the press at large—has continued to ventilate the Trust and its iniquities in the interests of fair dealing and a free stage.

After the suit against THE MIRROR had failed of the anticipated effect and to the present terror of public discussion was added the nightmare of a judicial inquiry into the characters and methods of the band forming the Trust, Heymann and his associates thought to embarrass THE MIRROR and reach the desired end by suing its printers, the Williams Printing Company. The complaint in this suit has failed to intimidate the gentlemen composing the Williams Printing Company, as may be seen from their answer, the text of which follows:

SUPREME COURT—COUNTY OF NEW YORK.

AL HAYMAN, CHARLES FROHMAN,
SAMUEL F. NIRDLINGER, J. FRED
ZIMMERMAN, MARC KLAU and
ABRAHAM L. ERLANGER,
Plaintiffs
Against
WILLIAMS PRINTING COMPANY,
Defendant.

The defendant in answer to the plaintiffs' complaint alleges:

First.—That he admits the first paragraph or subdivision of said plaintiffs' complaint.

Second.—That the said defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the second paragraph or subdivision of the plaintiffs' complaint.

Third.—That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the third paragraph or subdivision of the plaintiffs' complaint.

Fourth.—That the defendant in answer to the fourth paragraph or subdivision of the plaintiffs' complaint admits that the said plaintiffs are denominated and styled as a "Theatrical Trust," and ever since and at all the times hereinafter mentioned was throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate the plaintiffs in this action.

Fifth.—That the defendant in answer to the fifth paragraph or subdivision of the plaintiffs' complaint admits that the said article was published in a certain paper known as the NEW YORK DRAMATIC MIRROR, or in a so

called supplement thereof, called "Theatrical Trust Supplement No. 1," but denies that the said article is correctly or truly set forth in the plaintiffs' complaint, or that the said defendant did publish the same maliciously or with the intent to injure the plaintiffs or either of them in their good name, fame and reputation, and denies that the said article is defamatory, scandalous and malicious libel, as in said complaint set forth.

Sixth.—The defendant for a further and separate defense, and in mitigation of any damages plaintiff may be entitled to recover herein, alleges that this defendant is and has been engaged for many years prior to the 13th day of November, 1897, in the printing business in the City of New York, and while engaged in said business of printing did print at the request of the proprietor of the NEW YORK DRAMATIC MIRROR his said newspaper, and said supplements, among other papers and publications, in the usual course of business of this defendant, and that this defendant was unable to ascertain or investigate the truthfulness of any article contained in said NEW YORK DRAMATIC MIRROR, or said Supplement, and that such examination and investigation if made, and the consequent delay in the delivery of said newspapers and publications to said dealers would cause great inconvenience and loss to the public; and would seriously interfere with the trade and commerce, and would be against public policy, and that such newspapers are always necessarily to be delivered within a certain time by this defendant, and which time was fixed by the said proprietor of the said NEW YORK DRAMATIC MIRROR and this defendant, and published without any knowledge as to the contents or truthfulness of said article as alleged in the said plaintiffs' complaint.

Seventh.—The defendant further alleges that it was at no time the editor, owner or proprietor in whole or in part of said newspaper known as the said NEW YORK DRAMATIC MIRROR, nor in any manner interested therein, except as above set forth, and has not now, nor at any time has had any control over its columns; and that this defendant did not write or cause or procure to be written the said article set forth in plaintiffs' complaint, or did distribute the same, or any copies thereof, to any person whomsoever, other than the said NEW YORK DRAMATIC MIRROR. That this defendant denies that it has ever been at any time held express malice towards the plaintiffs, or has done any malicious act to or concerning them, or either of them.

Eighth.—The defendant for a partial defense and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint further alleges, upon information and belief, that the said proprietor of the said NEW YORK DRAMATIC MIRROR did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and the purpose of the said Theatrical Trust as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said Theatrical Trust as composed of the plaintiffs in this action was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said Theatrical Trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such Trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production or to produce the same throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses in the dramatic profession.

Ninth.—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges, That the said plaintiffs, as such Theatrical Trust, has

represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them that the said productions so produced were composed of the same performers who were engaged in the City of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs, constituting said Theatrical Trust, were false, and known by the plaintiffs to be false when made, and were made with the intent to deceive the public, and on the contrary the said plaintiffs did neglect to present the same at the various places, and to present the said companies and the same character of plays, or actors and actresses so represented by them to be engaged in said production in the City of New York, but, on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the City of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

Tenth.—The defendant for a further and separate defense alleges, as a partial defense and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the City of New York in a paper known as the *New York Musical Courier*, in the *Buffalo Sunday News*, in the *Rochester Democrat and Chronicle*, in the *Buffalo Evening News*, and *Chicago Evening Post*, and other newspapers, in substance of the matters set forth in the plaintiffs' complaint as current news, which this defendant verily believes to be true.

WHEREFORE, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

ABRAM KLING,
Attorney for Defendant,
96 Broadway, New York.

TRUST CONSEQUENCES.

Newspapers in Prominent Cities Complain of a

Miserable Season.

Buffalo News, Jan. 31.

From all over the country comes the cry of poor business and stupid shows, and performances by people, as the *Boston Herald* says, "ready to gain a lazy livelihood in the atmosphere of the theatre." The *Herald* continues:

Boston has had one of the stupidest of theatrical seasons. We have had an unusual number of "premieres," as we are getting to call them, as a rule they have been of comic operas. The only important novelties the season has yet produced have been Mrs. Fiske in *Tess of the D'Urbervilles*, Richard Mansfield in *The Devil's Disciple*, Willard in three new bills, John Drew in two new plays, Fanny Davenport in *A Soldier of France*, Henry Miller in *Heartsease*, and a few of the New York successes of last season.

With all of these stars Boston's season has been stupid. How grateful the people of Buffalo would have been for visits from one or two of these. True, we had Henry Miller in that chaste and beautiful play, *Heartsease*, but one star does not make a season, and one person cannot bear the entire burden of a play, as Mr. Miller was obliged to do.

Under the Red Robe visited Boston, and to quote the *Herald*, "the actors were more like wooden images than men and women."

"Altogether, it is not an inspiring season for a city like Boston, when for a fortnight at a time there has not been a show in town which was entitled to call itself a strictly first-class show which was successful."

From other cities comes this same cry. In Chicago there have been weeks when the vaudeville houses furnished the chief attractions, weeks of the musical jingles that have been forced down the public throat by New York managers who, blind with the egotism of their city, have believed that the songs of the Tendler and the doings of the shady side of life in that town were of interest to the people of other cities.

The entire country has felt the revulsion, and at no time within the past 10 years has there been such an opportunity as now for bringing forward to success clean, well-written plays, properly acted, properly staged, minus the hubub, minus the tinsel, minus the filth that marks the many modern productions. There is a cry for relief from all this. It will have to come.

OBJECTIONABLE AT ALL POINTS.

THOMAS BAILEY ALDRICH CHARACTERIZES THE THEATRICAL TRUST.

Such a Combination Deteriorates Art and Discourages Dramatic Literature—Both Actors and Playwrights at Its Mercy—The Question Also One of Local Theatrical Government.

Thomas Bailey Aldrich, the well-known author, expressed himself as follows to a *Mirror* representative in Boston last Saturday:

"Though I do not care to be interviewed on the subject of the Theatrical Trust, I am quite willing to say that it seems objectionable at all points.

"To touch on only one—a vital point, indeed: Such a Trust would place both actor and playwright at the mercy of a combination from whose *dictum* there could be no appeal.

"The inevitable result would be the deterioration in the art of acting and discouragement of dramatic literature. Certainly that is not a consummation devoutly to be wished.

"Moreover, I do not believe that the theatres of Boston should be run by a clique of men with headquarters in New York or in Kalama-

zoo.

"In discussing the matter, one naturally doesn't take the public into consideration—the great American public, that meekly holds out its arm to be bled by each new Trust as it comes along!"

Gratifying, Indeed.

THE MIRROR has received the following voluntary token of appreciation from an association whose friendship is valuable to a newspaper:

NEW YORK NEWSPALAERS' AND STATIONERS'
PROTECTIVE AND BENEFICIAL ASSOCIATION,
NEW YORK, January 28, 1898.

Harrison Grey Fiske, Esq.
Sir:—I have been instructed by this Association to notify you of the action taken by it at the last meeting, January 12, when it was regularly moved, seconded and resolved, in view of the fact that the Theatrical Trust had compelled the news stands in certain hotels from displaying THE MIRROR, or having the same for sale, that the members of this Association should give extra and prominent display to THE MIRROR.

While it is my duty to notify you of this action, it affords me great pleasure to have this opportunity of thanking you for past favors and to hope for an increased prosperity and circulation for THE MIRROR.

With best wishes, and assurance of hearty co-operation from the members of the Association, I remain,

BENEDICT R. BEEKMAN,
Recording Secretary.

Art Must Be Free.

Editorial, Bridgeport, Conn., Morning Union, Feb. 1.

The general theatre-going public may not be aware that there is such a thing in existence as a Theatrical Trust. The people who go to see plays care very little about the practical inward workings of the theatrical business, and it is only recently that the subject of this Trust or Syndicate has received publicity through the outspoken denunciation of its methods and aims by such artists as Francis Wilson, Richard Mansfield, Minnie Maddern Fiske, James A. Herne, and other prominent actors and producers. These artists have united in what is called an "anti-Trust" alliance, and they do not propose to be dictated to by the managers who form the Trust and whose aim and ambition is to reduce dramatic art to the level of a money-making business. Richard Mansfield has said "Art must be free," and most people—whether in the show business or not—will agree with him.

Trained Nurses.

Toronto Evening Telegram, Jan. 25.

A Philadelphia manager has added a trained nurse to the staff of his theatre. If the shows at Philadelphia are anything like some of the "attractions" which have played in Toronto this season, the average audience must be sick enough to keep more than one trained nurse busy.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - FEBRUARY 5, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 13.

*Such is the infection of the time.
That present medicine must be ministered
Or overthrow incurable ensues.*

SHAKESPEARE

Joseph Jefferson's Opinion

*When the Trust was formed I gave my opinion as
against it, considering it inimical to the theatrical
profession. I think so still.*

ANOTHER.

An opinion from THOMAS BAILEY ALDRICH is added this week to the expressions by men prominent in the theatre and the critical and literary world against the Theatre Trust.

It seems that everybody whose ideas as to the theatre command attention and respect recognizes the dangerous and demoralizing character and the abominable influence of this money-seeking and art-destroying clique of speculators.

There is yet to be heard a single word in defense of the Trust from any person of prominence or character in or out of the theatrical profession.

Even those who "do business" with the Trust are more than reticent. They are dumb, so far as apology for or any extenuation of Trust schemes and operations are concerned.

And the Trust itself is still silent except when it opens one of its mouths to frame some lie or slander that it hopes may deceive the public, injure its honest opponents, or further its evil plans.

LIES AND TRUTHS.

The deliberate, gratuitous and foolish lies told a few days ago by those Trust members whose mendacity is a characteristic most useful to that peculiar combination have reacted upon the Trust.

The liars spread reports that MANSFIELD and WILSON had "returned" to the Trust, and involved Trust defeat and embarrassment in Washington and New Orleans in a maze of falsehoods meant to mislead the theatrical profession and fool the public. The Trust itself is smarting as a result.

A look backward over the past three or four months, a period during which the more selfish and demoralizing schemes of the Trust have been punctured like bubbles by the press of this country, will disclose a series of cheap and ineffectual reprisals against THE MIRROR and a system of retaliation against actors whose independence has not been affected thereby in the least that were in line with this latest and most desperate device of the Trust to stem the tide that is setting against it. The lies were kindred to all the "aggressive" and "defensive" tactics thus far employed by or on behalf of FROHMAN, HEYMANN, ZIMMERMANN, NIRDINGER, KLAU and ERLANGER. "By their works shall ye know them."

There has been prophecy as well as truth in the expressions thus far made against the Trust by theatrical authorities that based their opinions on a philosophy which necessarily recognized the personal and "professional" characters of FROHMAN, HEYMANN, NIRDINGER, ZIMMERMANN, KLAU and ERLANGER. It is no wonder, when such persons as these, in scheming association, sought to hold the American Theatre by the throat in order to exact a "percentage" on all activities in it while forcing their own wares upon the public, that respected and respectable artists, managers and critics cried out in disgust.

"The stage," said WILLIAM WINTER, "ought to be free from every form of tyranny and to be administered, not as a corner grocery, but in the most intellectual spirit." AUGUSTIN DALY declared that the first aim of the Trust would be "to absorb competition and to kill off rivals or rivalry." JOSEPH JEFFERSON thought, and still thinks, that the Trust "is inimical to the theatrical profession." RICHARD MANSFIELD declared and still believes the Trust to be "a standing menace to art—an outrage, and unbearable." FRANCIS WILSON realized that speculators had the dramatic art of America by the throat. JAMES A. HERNE asserted that the effect of the Trust, if the Trust should be successful, would be "to degrade the art of acting, to lower the standard of the drama, and to nullify the influence of the theatre." WILTON

LACKAYE realized that the Trust was ruining the profession. WILLIAM DEAN HOWELLS deplored Trust ascendancy, exclaiming: "Not merely one industry, but civilization itself is concerned."

These were some of the opinions of men fitted to give opinions. Other men, really believing with these men, have selfishly held aloof and remained silent. And all along the members of the Trust have justified every expression made against that abomination by lies and actions even more contemptible than lies.

Happily for the theatre, the truth has had and is having effect, and the Trust could not even temporarily regain lost ground if every member of it were an Ananias.

THE REIGN OF INDECENCY.

LAST Sunday the New York *Journal* printed a strong cartoon picturing Father Knickerbocker holding the skirts of his coat so as to shield from the gaze of his children certain "show" bills of suggestive import on the street.

The *World* a day or two before had printed a cartoon of "Theatre Parties of the Near Future," showing a theatre vicinity where playgoers were all marked with this note: "If the present rage for the risque in drama continues, theatre parties will resort to masks to conceal their identity."

Cartoons, as a rule, exaggerate their subjects. These cartoons, however, were in no sense exaggerations. The Theatre Trust has debased the metropolitan theatre and is debauching the public.

The dramatic vileness of which the Trust is the promoter, and which it excuses itself for promoting on the score that it "draws money," discourages decency in stage enterprise, humiliates and disheartens honorable and properly ambitious actors, and vitiates the tastes of those to whom the theatre should be an inspiration as well as a recreation.

CHARLES FROHMAN, the most active of American dramatic producers, has within recent seasons flooded the stage with filth and smut under the guise of "drama."

FROHMAN it was who originally exploited here The Foundling, Never Again, The Proper Caper and a Night Session, all of which had a Tenderloin vogue in New York, but several of which—and this is a hopeful fact—have been rejected in other cities and held up to the scorn of decency by the press in various places.

FROHMAN it was who has given even the Tenderloin, hardened to indecency, a shock and a "sensation" with The Conquerors, a play too vile to be described in plain English, and viler still in its "action."

It had been thought that those of FROHMAN's partners in the Trust, like KLAU and ERLANGER, whose productions were but confessedly superficial—merely physical—sops to licentiousness, were the chief workers of evil in influence upon the American Theatre. But they are simple putterers with indecency in comparison with FROHMAN, who indeed is "the head and the tail of the Trust."

THE ANSWER WILL COME.

WHILE half a dozen of the more prominent attractions handled by the Trust make no complaint against the Trust, for reasons very plain to everybody familiar with theatrical matters, the hardships and humiliations suffered by the smaller fry in Trust hands are still continuous and intolerable.

These smaller attractions are used by the Trust for its own purposes, and in some of the Trust's quick changes of bookings they are shuffled without mercy. They dare not openly protest or publicly complain, but the "routes" furnished to some of them by the Trust would give a geographer's delirium. Long jumps, doubling on railroads and reduced percentages have brought several companies to disaster. The Trust pockets its profits, shrugs its shoulders, and asks "What are you going to do about it?"

This is a historical question. But it has several times been answered to the discomfiture of its propounders. Violations of all the ethics of fair dealing and a high-handed, dictatorial habit in doing "business" with persons upon whom it depends for profit will sooner or later answer it for the Trust.

Still Lying.

Under the Red Robe had but 210 performances at the Empire Theatre, New York. Its management is still advertising Under the Red Robe as having been "performed 300 nights at the Empire Theatre," the latest advertisement that carried this lie appearing in the Louisville *Courier Journal* of Jan. 30.

An Emphatic Denial.

Indiana Journal, Jan. 27

Richard Mansfield denies emphatically that he has "made up with the Syndicate," as was alleged in New York this week. He is just now playing at the Grand, Harry Hamlin's anti-Syndicate house in Chicago.

THE TRUST ARRAIGNED.

WILLIAM WINTER:

The stage exerts a great influence upon society—almost as great as that of the church, and, probably, greater than that of the press, and it ought to be free from every form of tyranny, and to be administered, not as a corner grocery, but in the most intellectual spirit, as an educational force.

WILLIAM DEAN HOWELLS:

Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Everyone who takes a pride in the art of his country must regret a monopoly of the theatre, for that means "business" and not art.

AUGUSTIN DALY:

I do not believe that the best interests of dramatic art nor the highest aims of the theatre will be served if the spirit of competition is chilled, crippled or destroyed; and the first aim of all such combinations or syndicates must be to absorb opposition and to kill off rivals or rivalry.

BRANDER MATTHEWS:

The history of the theatre abounds in attempts at monopoly. Some of them seem to succeed for a little. All of them fall in the end. All such attempts are foredoomed to inevitable failure. The stars in their courses fight against them.

JOSEPH JEFFERSON:

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

RICHARD MANSFIELD:

Art must be free. I consider the existence of the Trust or Syndicate a standing menace to art. Its existence is, in my opinion, an outrage and unbearable.

MRS. FISKE:

The incompetent men who have seized upon the affairs of the stage in this country have all but killed art, worthy ambition and decency.

FRANCIS WILSON:

Dramatic art in America is in great danger. A number of speculators have it by the throat, and are gradually but surely squeezing it to death.

JAMES A. HERNE:

The underlying principle of a theatrical trust is to subjugate the playwright and the actor. Its effect will be to degrade the art of acting, to lower the standard of the drama and to nullify the influence of the theatre.

JAMES O'NEILL:

I am opposed to trusts on principle, and when it comes to a trust that, if unchecked, is calculated to bring ruin to my art and my profession, I am doubly opposed to it.

WILTON LACKAYE:

The Trust is ruining the profession. It is playing havoc, especially outside of New York. The great stars have some chance, but the lesser lights have none.

H. C. THAYER:

My experience tells me that an absolute theatrical monopoly would be beneficial only to the Trust. The big fish would eat up the little fish.

EDWIN KNOWLES:

We are in the hands of speculators pure and simple. Dollars, not art, govern their methods. The remedy lies with the great attractions and successful stars. Without their help and allegiance the Syndicate could not exist.

EX-POSTMASTER-GENERAL JAMES:

You can no more confine art than you can the atmosphere. One must be as free as the other. If the Trust seeks to embarrass art it must fall to pieces.

SYDNEY ROSENFIELD:

Is not the hour at hand when men who write for the stage and still wish to hold a lofty ideal should unite to find some means of countering the present decadence?

The Trust is Doomed.

Every Saturday, Elgin, Ill., Jan. 26.

We believe the Theatrical Trust is doomed. Whatever the end of this fight of greed vs. art, the American theatre-going, art-loving public will emblazon on the pinnacle of dramatic honor the names of Richard Mansfield, Minnie Maddern Fiske, James A. Herne, Robert Mantell, Helena Modjeska, Francis Wilson, James O'Neil and Wilton Lackaye, Augustin Daly, Harry C. Miner, A. M. Palmer and other actors and managers, including Jefferson and Goodwin who, for the time being, are compulsory victims of the octopus grasp of the artless and heartless Trust. These actors, in defense of dramatic art, are fighting the good fight and are determined to win. The prayers of the entire profession are with them and many an actor, who is bound by the Trust, hopes to see it shattered. The fight for art and honor is led by the incomparably greatest American dramatic journal, THE NEW YORK DRAMATIC MIRROR, which is a tower of strength. The Frohmanns and Haymans will find that prostituting the drama is no easy task.

Their Careers are Brief.

New York Sun, Feb. 1.

The evolution of the theatrical speculators is sometimes a curious process. They have been known to spring up in a very short time and endure for some years, but the majority of them have very brief careers.

The Spectre of the Trust.

The Winter's snow of 1901 lay deep in Herald Square; the calm of night was present in the cool, refreshing air; the theatre crowds had straggled home; grim silence waxed serene, and the "Owl" wagon glimmered as the monarch of the scene.

Adown the still Rialto, in the gloom and shadow there,

While the chill, relentless breezes gamboled gaily through its hair. Came a pale yet portly spectre, at a strange, uncertain pace, While the moonlight shone in pity on its phosphorescent face.

Then it mused, this ghastly relic, as it shed a silent tear.

"Just to think," it said, "not long ago, we were the real things here; Our names looked like great kings' names as they beamed from ev'ry fence. And yet to-day those self-same names look more like thirty cents!

"We use to run the theatres and the speculators, too— But, of course, the latter item is distinctly entre nous— And the papers were respectful and decidedly discreet. And the actors—well, to make it short, we really owned the street.

"There came a time when, for a while, we dreamed of wider scope, Of universal enterprise, of—ah! hollowness of dope! We thought we saw our \$ marks writ fair on far Cathay, On Zanzibar, on Borneo, and eke on Mandalay."

"And then we woke up suddenly—the vision disappeared. Our wholesale calculations struck a snag and we were quenched. The public wouldn't stand for plays too broad for flippant France; The players took it in their heads that they should have a chance.

"And then the finish came. Ah, well! We had our little fling. We didn't do a thing to them while we were in the ring; And now that men are thinking who it is that gets their dust. There's not a single glad hand for the spectre of the Trust!"

The grim old ghost gave one last look, then heaved a soulful sigh, And vanished as the wind gave out a rag-time lullaby;

And then the Herald owls sang, in chorus sweet and clear: "We may be rather rusty, but, God wot, we still are here!"

THE CALLBOY.

Not Favorable to the Trust.

Chicago Record, Jan. 26.

Some strange doings admitting of an explanation not altogether favorable to the prosperity of the Hayman-Frohman Theatrical Syndicate are coming to light. Richard Mansfield has been able to make a contract direct with the manager of the Hollis Street Theatre, Boston, for a good engagement next season. Francis Wilson made a similar contract for the present season with the manager of the Park Theatre, Philadelphia. Both houses have been important links in the chain of theatres controlled by the "Syndicate," and hitherto both managers have been held by the agreement with the "Syndicate" to book no attractions except with its consent or through its agency. At the same time both Mr. Mansfield and Mr. Wilson have been proscribed as inimical to "Syndicate" interests, because they have insisted upon booking directly with theatre managers. This turn of affairs is taken by those familiar with the theatrical matters to mean that the "Syndicate" is receding considerably from the position it has endeavored to maintain. It is said that the attitude of the public has had much to do in bringing this about, and that Hayman and Frohman desire to placate public opinion before it brings unpleasant consequences upon their enterprise. And it is on this account that they have made these two notable concessions, and two of the most prominent house managers in the country have accepted the terms of the independent players on the main issue. It is generally considered a point scored by those who have disputed the wisdom of centralizing the theatrical business of the country in the "Syndicate."

Success of the "Shining Mark."

Chicago Town Herald, Jan. 26.

Francis Wilson, the well known comedian who opens an engagement at the Lyceum Theatre to-night, is one of the bitterest enemies of the so-called Theatrical Trust or Syndicate of theatres which are chained together throughout the country under one management.

Mr. Wilson was asked this morning if he had lost patronage by his conflict with the Trust. "Most assuredly not," replied the funny man, looking serious, and not at all like the jolly character he portrays in *Half a King*. "On the contrary, I have been immeasurably benefited," continued Mr. Wilson. "You see, the leading members of the Trust have picked me out for a shining mark and have centered their attack on our forces directly at me; the consequence is that we have at times been compelled to show at other than first class houses, but they cannot keep the people away, and our business has been better, I think, than had we appeared at the houses under their management."

THE USHER.



On his way to New Orleans to gather together the fragments of the Trust's interests there after the recent bomb explosion, Marc Klaw, the most loquacious of the several mouths of the octopus, stopped off at Atlanta to talk to a guileless reporter for the *Journal* there.

He rubbed that wonderful lamp—the exclusive property of the Trust—and lo, the reporter saw two new Klaw and Erlanger theatres rise on the site of a medical college in the Crescent City.

Klaw waxed enthusiastic regarding this sweet but elusive vision.

"We are going to build the theatres ourselves," said Klaw. "We will use our own money and need no outside help. If we needed any money I have in my pocket a telegram I received yesterday, just before I left New York, from Mr. Alf. Heymann, in which he authorizes me to draw on him for \$200,000, if necessary."

Mr. Alf. Heymann's willingness to receive a draft for a little amount like that is refreshing. Evidently there is more money in doing press work for Charles Frohman than most persons imagine.

It is a pity that Mr. Alf. Heymann is not to be allowed to give his mite to the Trust's cause in New Orleans.

Concerning the Trust Klaw told the reporter that "We have no time to answer all the unjust and unmerited things which have been said of us." And that declaration will be readily believed, for it would require little short of an eternity for the Trust's members to meet the charges lodged against it, even were they not unwilling and incapable of doing so.

"We rely upon the future to justify our course," continued Klaw, "and you will see that little by little the most prejudiced will recognize that they were mistaken. We cannot expect to satisfy everybody."

The future will not justify a course marked by coercion, arrogance, deceit, incapacity and a determination to rule or ruin the theatrical business. It will not justify degradation of stage art or the debauchery of the drama.

The Theatre Trust has had a fair trial. It has been condemned by the independent press, by self-respecting actors and by men entitled to represent and speak for the playgoing public. Its conviction resulted from the evidence of its own acts.

The widespread sentiment against the Trust is not due to prejudice. And no one knows this better than Klaw and his associates. Public opinion denounces and rebukes the Trust because it is a selfish, useless combination of schemers, speculators and middlemen who are striving to monopolize all the avenues of an interest that should be free and to manipulate the capital and the talent of others for its own profit without reference to the permanent interests of the theatre.

Colonel Sinn, of Brooklyn, appears to have been hypnotized by the Trust, in whose interests he wishes to be known as an ardent worker. The day may not be far distant when the scales will fall from Colonel Sinn's eyes, when the hypnotic influence will disappear, and when the Trust will not seem to be the "good thing" that delights and enchants him at the present time.

Of course, the Colonel is happy to be able to score attractions at better percentages than formerly, and equally, of course, he heartily advocates the Trust's "new terms"—the practical squeezing device which a short-sighted and selfish policy has imposed for purposes of gain to the detriment of the stage and the partial destruction of enterprise.

If Colonel Sinn or anybody else desires to know the blighting effect of the Trust let him look over the list of attractions for next season that the Trust controls or has corrupted, and note the beggarly absence of strength and novelty.

In a querulous letter to the Brooklyn *Eagle* Colonel Sinn declares his satisfaction with the Trust (whose partner he is both in the Montauk and the Columbia theatres) and expresses his

surprise and grief that everybody else does not agree with him on this subject.

The *Eagle* refutes so completely and convincingly the Colonel's ingenuous misstatements respecting the Trust's encouragement of American plays that it is needless to dwell upon that aspect of his curious communication.

"The Syndicate does not obtrude itself upon the private affairs of stars, nor yet of critics or newspapers," the Colonel writes, pleading for silence regarding the Trust and its doings. "It has a business mission to fulfill and it accomplishes that with as little friction as possible."

The word "private" in the Trust's lexicon has a new and unique meaning.

Possibly the Colonel agrees with his allies of the Skin-decates that if they dictate the time and terms of stars, reduce their legitimate earnings, tax them to an extent that discourages their artistic and material progress and if they rebel against these outrages close them out of the cities monopolized by the combine, it is all right; there should be no public protest; the Trust should be permitted to work its schemes and games without hindrance, because these things are "private affairs."

Similarly, when the Skin-decates attempts to bulldoze newspapers, conspires to injure the business of journals that are independent enough to tell the truth about it; orders its clients to remove advertisements from offending prints and commands hotel ticket speculators to cease selling them; induces counting-room influence to gag dramatic writers who are too free-spoken, then, again, according to the Colonel, the Trust is not obtruding itself upon "the private affairs of critics or newspapers."

No doubt the Trust has "a business mission to fulfill" that is peculiarly interfered with by the exposure of its real character, and, no doubt, too, the Trust would rejoice if that mission could be accomplished without "friction" or publicity.

Fortunately, it is not always possible to conduct a dark "business" in darkness. A flood of light is none the less disconcerting because it is inevitable, nor more welcome because it shines steadily.

Sometimes a little awkwardness occurs when distant arms of the octopus do a little independent wriggling on their own account, without waiting for direction from the head centre.

Just now, when the Trust's booking agents are trying to shout themselves into the belief that their two New Orleans theatres are a reality, it is amusing to read John Havlin, the Trust's Cincinnati exponent, on the situation. This is from the *Times Star*:

Mr. Havlin said the other day that the giving up of the lease of the two New Orleans theatres by Messrs. Klaw and Erlanger was not "significant." "It shows no weakening on the part of the Syndicate," said Mr. Havlin. "New Orleans is so out of the way that it is not perfectly convenient for the attractions controlled by the Syndicate to go there. So the leases were turned over to Colonel John Hopkins. The Syndicate is as strong as ever."

The Trust's Ananias in New York are telling an entirely different story. They ought to maintain closer relations with their representatives elsewhere.

Word comes from London that Paul Potter, the dramatic Fagin, has bought the English rights to Maupassant's "Mlle. Fifi," one of the sources from which he stole the material for *The Conquerors*.

This purchase is not due to any desire to make restitution or honest acknowledgment, but simply because the representatives of the Maupassant heirs, after THE MUNION's description of the theft, threatened to enjoin The Conquerors' production in London. The question of Potter's gross literary dishonesty is not altered by this enforced transaction.

Now that the Maupassant estate has received pecuniary compensation, it will be interesting to know whether Potter will be able to settle with Sardou for the rest of the stolen goods.

Is He Looking for Wilde?

By E. F.

We do not believe that Charles Frohman has offered a five thousand dollar reward for the present address of Oscar Wilde. There is quite a large number of people who come here from out of town and who would be ashamed to be seen at such a show at home, but who take their chances here and go to see The Conquerors. Therefore we do not believe Mr. Frohman needs a play by Mr. Wilde to take its place. Wait until next season.

An Anti-Trust Bill.

An anti-trust bill, naming a penalty of \$10,000 fine or from two to fifteen years imprisonment, has been introduced in the House of Representatives by Mr. Green, of Nebraska. It makes it a felony to monopolize or attempt to monopolize any part of the trade or commerce among the States or with foreign nations, and the making of every contract, agreement or combination entered into by any persons, firms, corporations or combinations of persons as a trust or otherwise, to restrain trade or commerce or limit or control the output or price of any article of commerce.

IT IS WORKING HARSHSHIP.

All Theatrical Interests Seriously Affected by Indecent and Demoralizing Plays the Feature the Methods of the Trust.

Kansas City Journal, Jan. 9.

The dominant subject of discussion in the stage world has been, for some time, the Theatrical Trust, presided over by Messrs. Charles Frohman, Al Hayman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abraham L. Erlanger. The operations of the Trust have caused much contention among managers and stars, and have provoked extended comment among newspapers. The subject has even been taken up in London and used as an evidence that theatrical affairs in the United States are conducted purely on a commercial basis, with no consideration whatever for artistic values, except as they may contribute to pecuniary interests.

So far the general public has not been seriously affected by the Trust, and for that reason *The Journal* has refrained from taking issue with the combination. There are, however, some general aspects and some artistic considerations that merit attention.

It is claimed that the Syndicate, or Trust, has already secured control of about sixty of the leading theatres of the country, and that there are not more than twenty houses of the first rank free from its clutches. The combination is also in control of all of the big attractions with the exception of some half dozen. The manager of a Trust theatre is absolutely subject to the bookings of the Trust, and pays tribute for the engagements made, the remuneration being a certain percentage of the receipts. The manager of a Trust attraction, on the other hand, is entirely at the mercy of the concern, and pays into its coffers a part of his receipts for each engagement. After shaving the receipts for the benefit of the Trust, the theatre manager and the company manager divide what is left. Through their connection with the Syndicate and for the money they pay to it, they are saved the time and trouble of making their own bookings.

All this might be very well if it were just as equitable for the manager of a theatre or the manager of an attraction to remain out of the Trust as to become a subject to it. But the original nucleus and prospectus of the organization were made so strong that many who were unfavorable to the principles involved felt compelled, through business interests, to come into the exacting ring, believing, however, that the scope of the organization would be so limited that it would give them a distinct advantage over those on the outside.

But the Syndicate, inspired by inordinate greed, has practically absorbed the leading theatres and the leading attractions, and both the house and company managers find themselves playing the same theatres they formerly played, dividing their receipts on the same basis as of old, but incidentally paying the big Trust for the advantages they are not securing, since the Syndicate has assumed such proportions that there is practically no opposition to combat.

It will be seen that the situation is working a hardship upon the managers in and out of the Trust, as well as upon the attractions in and out of the organization. The only parties to the business who are thoroughly satisfied are the organizers, who have left little scope for those on the outside, and who levy tribute from those on the inside.

This combination has disturbed the whole theatrical business, has put unjust hardships upon those managers and stars who refuse to be dictated to in the management of their business, and has worked an imposition upon many who are under the direction of the combine, in some instances exacting bonuses for membership, in addition to the payment of commissions.

From the artistic point of view it is disheartening to see the speculative tendency increasing at the expense of the higher development of the drama. The only test the Trust managers apply to an attraction is its possible or its established value in dollars and cents. It is not essential that it should be meritorious or even decent, so long as it makes money.

But theatrical business in this country has been controlled by the speculators for a long time, and there is little hope that the Trust will be broken up through its menace to art. It will be destroyed by organized opposition—not a trust opposition, but one open to every theatre or company manager who may want to do business with it no matter what his other connections may be. If this opposition once assumes determined form and a break is made from the onerous combination, the Theatrical Trust will speedily become a thing of the past.

The Cause of Independence and Art.

Bethel News, Jan. 10.

That Mr. Mansfield arrives at the Grand Opera House in the midst of some alarms deeply significant to him and all will stand in honor of his managers' great and enlightened monopoly in some thing sufficiently important in the inseparable union of independence and art to give it a pre-eminence over the only element possible to count upon—the generalship of a brave campaign against the *Conquerors*.

Richard Mansfield stands in a position of no power, directed his measures according to Stewart's fifty additional weeks, a kind of ultimate release from a binding threat upon the unwilling—Ava, Leslie, the closing news.

Everyone will be glad to know that Richard retains his red badge of courage.

Chicago Tribune, Jan. 11.

Some body in New York yesterday telegraphed that Francis Wilson had transferred his interests to the Syndicate. The day before he same news came from the same source about Richard Mansfield, and was promptly denied by that gentleman. The probabilities are that Mr. Wilson will have something to say when he hears this report. If the Syndicate is responsible for this sort of cheap and contemptible tactics, it is evidently beginning to show the cloven foot.

FROHMANIA.

In Trust Productions This Season.

New York Daily News, Jan. 27.

There is an unusual amount of newspaper comment expended just now on the sexual problem play. The introduction to the metropolis stage of meretricious examples of this popular style of drama has stirred the critics and the public alike into unceasing energy, and while the men who continually visit the stage and its offerings point out the hideous features of these plays with epithetic adoration and painstaking precision, men, women and children are pouring a flood of correspondence into newspaper offices ament the indecent dramas. But virtuous indignation and critical denunciation produce the very effect the managers of such plays strive for. They send crowds of silly, gaping people to witness the perverseness. So long as the crowd flows past the box office, these managers will be content: so what has criticism to do with them? They would present any spectacle within the pale of the law that gave promise of bringing returns. It is useless to expend energy and waste ink damning them. But one would suppose that an actor or an actress who had achieved any degree of fame in the profession would hesitate before undertaking a part so utterly repulsive to good taste and the tastes of the community. The fact that certain players of some little renown have appeared in roles not calculated to add to their laurels, and which call for an abasement of all self-respect, is a hideous commentary on the precarious condition players have been reduced to by the art degrading Theatrical Trust. The magnate whose love of dollars overshadows everything else says to the actress who has gained popularity in a certain line of work: "I command you to play this part," and there is no appeal. It is either do it, or disappear in the horde of legitimate who have gone into vaudeville because the Trust has succeeded in closing other avenues of endeavor to them. This phase of the matter is assuming appalling proportions. Charles Frohman has been trying to create a sensation for filth since the season opened. He offered play after play that was unfit for the ears of decency, and forced into them the actors and actresses who are under his management. It became a craze with him. He sought comedies and melodramas that gave forth the most nauseating odor of eroticism, and would consider plays of no other kind. The fad spread among others, and New York to-day has a list of plays that are a disgrace to the metropolis. One would expect to find no worse in a mining camp in Colorado. With two or three exceptions, the Broadway theatres are given up wholly to exhibitions that are vilely libidinous; and players who were wont to enact nobler roles and who gave promise of accomplishing something creditable on the boards are lending themselves to the degrading spectacles. When the wave of impurity has ebbed, and a healthier condition returns, it will be a difficult thing for these players to retrieve the place in public esteem that they have forfeited at the behest of their masters and drivers.

That Unspeakable Play.

The Critic, Jan. 26.

I am surprised and grieved to find the following remarks in Mr. E. A. Dithmar's column in last Sunday's *Times*, concerning that unspeakable play, *The Conquerors*:

As a matter of fact, amiable Paul Potter's latest clever piece of dramatic crib-work is not worth so much fuss. It's not half so wicked as it might be. In fact, it is not immoral at all. It is not a nice play for half-grown girls to see, but I do not think the half-grown girls ought to be taken to the theatre so much.

No, it is not "a nice play for half-grown girls to see," nor for full-grown girls either, and I do not hesitate to say that no respectable woman, knowing the plot, would voluntarily go to see *The Conquerors*.

To this paragraph Mr. Dithmar adds another which, considering the source, is even more reprehensible than the first. He says:

Mr. Potter's lack of the finest artistic skill, rather than his choice of subject, is here at fault. Personally, I would rather see *The Conquerors* than *The Merry Wives of Windsor* or any other play in which vice is made the subject of jest; but that is merely a matter of temperament. I am firm in my belief, however, that if we are to have a development of dramatic art, it must be in defiance of the prudes and the parents who want the theatre brought down to the nursery level of intellect.

Why, I should like to know, does Mr. Dithmar think that dramatic art can only be developed along the line of filth? There are people who argue that neither literature nor art can be developed along any other line, but I am as surprised to find Mr. Dithmar making such statements as I am surprised to find a theatre of the Empire's standing producing such a play as *The Conquerors*.

I hear that the production of *The Conquerors* in London has been "indefinitely postponed." This does not surprise me, as I never for a moment believed that the Censor would allow it, or that Mr. George Alexander would produce it.

Wilson's Emphatic Denial.

Chicago Tribune, Jan. 27.

Recitation of my surrender to the Theatrical Trust is a lie.

FRANCIS WILSON.

This is the telegram which John Hamlin of the Grand Opera House received yesterday.

The announcement of Mr. Wilson's yielding was received with much surprise and has been much discussed for the last two days. Mr. Wilson has been so determined in his intention of fighting the Trust that neither the Syndicate nor the anti-Syndicate people could believe his surrender possible.

There seems to be a good deal of dirty underhand work going on just now in connection with some of the Syndicate's movements, and if the gentlemen who are allied with the Syndicate are wise they will stop this sort of thing if they can, and if they cannot at once disavow all responsibility for tricks that are worse than vain.

COLONEL SINK, TRUST DEFENDER.

THE BROOKLYN MANAGER WRITES A LETTER TO THE "EAGLE."

And That Newspaper, in An Editorial, Riddles The Colonel's "Arguments"—Both Articles In Full—An Interesting Incident That Shows The Temper of The Press.

Colonel William E. Sinn felt called upon to defend the Trust the other day, and sent to the *Brooklyn Eagle* the following letter, which was published in that paper last Sunday:

To the Editor of the "Brooklyn Eagle":

Some portions of the criticism of The Senator, which appeared in the *Eagle* of January 25, compel me to utter a protest against its positive misstatement of fact and a bias against the Theatrical Syndicate which more than once has crept out in the articles relating to the stage in Brooklyn, published in your paper.

That architect is a fool who would erect a ten-story building upon a foundation of 2x4 timbers. The structure would speedily reduce itself to a ruin, because its foundation was false. So with the article I refer to which is built upon the misstatement that the Syndicate controls stars at all, much less provides plays for them to appear in.

I quote from the article in question: "Just now, when the Syndicate controls most of the stars, and supplies them with plays, which have had a trial either in London or Paris, and thus reduced the risk of production, when we are getting a succession of plays with foreign motives, even when the text has been strained over with American local color in an attempt to give it a native atmosphere and it seems as if the development of the American drama had been temporarily arrested. The Senator is doubly welcome."

This is ridiculous. In the first place the mission of the Syndicate is to simply make engagements and arrange routes of companies, in which they have not as a Syndicate got a dollar's worth of interest. Fancy Mr. Mansfield, Mr. Jefferson, Mr. Crane, Modjeska, Julia Marlow, Miss Davenport, Mr. Robinson, and as many more of our prominent artists as you might wish me to list, being compelled, at the instance of the Syndicate, to play foreign comedies or dramas! And fancy for one moment the Syndicate taking that trouble, or upon what reasonable pretext they would base an attempt to do so.

Years ago the claim might, and, in fact, was made, that our prominent producing managers of that day in New York preferred to eliminate the large risk involved in original productions, by taking foreign works, which had become successes abroad and might reasonably be supposed to take as strong a hold upon American theatre-goers as in the countries where they were first seen and had attained success. But that day has passed, and we have for many years supported the works of native writers upon native themes. On every hand you see the plays of American authors being produced and the very reverse of that claim is the fact. For instance, as the article admits, this very play, The Senator is American in subject, in treatment and in production, and I do not call to mind a single play Mr. Crane ever appeared in which was not American, unless it were Shakespearean. The list of successful authors of the present day is quite as large in America as in any other country.

Another fact to which I will call your attention before I close, apologizing for the length of this letter, is that, at the time I refer to as being the period when American managers produced foreign plays almost exclusively, the outputs of American authors was not accepted abroad. We had no such example before us, as of late, when there were running in prominent British theatres three American successes, played by American actors and managed by American brains; and one of these translated later and produced upon the French and German stages. And the demand for American plays there for the coming season is as brisk as ever and, in fact, even greater.

But such was the fact, and I was sorry to see in the article in question the attempt to throw American authors into the shade and cast odium upon the Theatrical Syndicate by the charge that they were deliberately taking foreign plays in preference to the works of American authors, when, as I have said, the Syndicate does not control stars in respect to dictating what plays they may produce. I cannot account for this spirit of opposition which breaks out anew every now and then and finds its way into your columns. The Syndicate does not obtrude itself upon the private affairs of stars, nor yet of critics or newspapers. It has a business mission to fulfill and it accomplishes that with as little friction as possible, giving the public such attractions as offer themselves to the Syndicate for engagements. After all, I find the public very much to be relied upon in such matters, for it is clear that it is not interested in the private concerns of the Syndicate, deeming it sufficient to have the privilege of seeing just such plays as it wishes to.

WILLIAM E. SINK.
Brooklyn, N. Y., Jan. 5, 1898.

The *Eagle* commented on this letter in the following editorial:

A letter appears in another column from the veteran manager, Colonel Sinn, concerning some remarks in the *Eagle* about The Senator and other plays. Colonel Sinn has a vigorous mind and when he does not like things which are said in print about his theatre or his associates he speaks out, which is a manly and commendable habit. It also tends to keep the Colonel's theatre in the public eye, which is what the theatre is there for and for which no reasonable man blames Colonel Sinn. This is a rather unfortunate season, however, for him to proclaim the prosperity of the American drama and especially to credit his associates in the Syndicate with fostering such prosperity. Here are the nativity and authorship of a few of the plays now being offered in the Syndicate's theatres, and usually under its management:

By Mr. John Drew, for whom Mr. Charles Frohman buys plays. A Marriage of Convenience, French, adapted by an Englishman. One Summer Day, English as far as known.

By Miss Maude Adams, for whom Mr. Charles Frohman buys plays. The Little Minister, Scotch.

By Mr. E. H. Sothern, managed by Mr. Daniel Frohman and playing Syndicate houses outside of Manhattan. The Adventures of Lady Utula.

By Julia Marlowe, whose husband is playing in London in deference to the Syndicate's preference for handling its married stars singly. The Countess Valeska, German. For Bonnie Prince Charlie, French, adapted by two Americans.

By the Empire stock company, Charles Frohman, manager. The Conqueror, French, taken by an English resident here without acknowledgment to Sardon on the hills. Under the Red Robe, English.

By the London Stock Company, Daniel Froh-

man, manager, and playing Syndicate houses outside New York, The Prisoner of Zenda, The Princess and the Butterfly and The Tree of Knowledge, all English.

By companies organized by Mr. Frohman of the Syndicate. The White Heather, English; Never Again, French; A Night Session, French. By companies originally organized by Mr. Frohman of the Syndicate. Sowing the Wind, English; Sporting Duchess, English; The Foundling, English; Two Little Vagrants, French.

Imported by the Syndicate or Mr. Frohman, The Sign of the Cross, English, both as to play and players.

By Mr. Charles Coghlan, in one of Mr. Frohman's theatres, The Royal Box, French.

Whether in view of this list it is "ridiculous" to welcome the revival of an American play is a matter of opinion and Colonel Sinn is entitled to his. The question whether one likes the ways of the Syndicate is a matter of taste. Colonel Sinn does like them, which is fortunate in view of his business relations. Other people have to find their liking or disliking on what is offered in Syndicate theatres. Many people do like what is offered there and the Syndicate makes money, which is its purpose. It may as well recognize, however, that there are other people who cannot be brought to like its ways until the moral and intellectual tone of its plays, as represented in the above list and a whole batch of musical farces which it carries through the country, is considerably raised. The Syndicate has been a power for about two years. The general average of the stage has been more trifling, not to say indecent, this season and less than for some time previous. How much of that coincidence is cause and effect we will not undertake to say, but the Syndicate is our conspicuous theatrical force, and if the tone of our stage was notably high does anyone doubt that it would claim the credit.

AS TO NUMBER TWOS.

Imposition Brings its Own Reward, and the Reward is Not Money.

Providence Journal, Jan. 31.

The defenders of the Theatrical Trust are trying to make the public believe that criticisms of "No. 2" companies are unreasonable because it is impossible to have the original cast in New York and on the road at the same time. Most people want to see a successful New York play while it is new, and of course it would be poor business policy to sacrifice the profits of a long metropolitan run to please the smaller cities. Under such conditions there is nothing reprehensible in the formation of second and third companies, but managers should be careful to engage only first-class actors and to publish no misleading advertisements. It should be stated plainly that the original company, for business reasons, cannot be taken out of New York, and that honest effort to provide a satisfactory substitute has been made. If the play is what the people want to see, a good "No. 2" company will be well patronized; but if the demand is for a particular artist, like Richard Mansfield or Minnie Maddern Fiske, a substitute will not be accepted.

The prejudice against "No. 2" companies is

very largely based on the practice of sending out cheap talent and allowing theatre-goers to assume that they are to see the actors who established the reputation of the play in New York.

The result is a general disposition to question the truthfulness of the advance notices, and the "No. 2" companies in many instances are discredited, while the theatres are not half filled.

It should be the aim of managers to elevate the standard of the road troupes and to prohibit ambiguous advertising.

It will take time to remove the prejudice against "No. 2" dramatic organizations, because confidence is of slow growth, and if the Theatrical Trust values its reputation, it will see that good entertainment is provided. The plan of charging \$1.50 a seat for inferior productions does not pay. Imposition brings its own reward, and the reward is not a surplus in the treasury.

THE TIME HAS COME

When Refined People Must Shun the Theatres that Boast Trust Productions.

Editorial, Hartford Times, Jan. 25.

"TAINTED TRASH."—This is the New York *Tribune*'s description of the latest theatrical reproductions of courtesan life on the New York stage—the drama of The Tree of Knowledge by R. C. Caton of London at the Lyceum Theatre by Daniel Frohman's company. The criticisms of this play in the New York papers to-day afford an accurate gauge of the relations of those papers to dramatic art. The *Tribune* publishes an able and strong essay on the illicit love plays of the period by William Winter, an admirable piece of work, helpful to morals and to art. The New York *Journal* gives a vivid idea of the quality of the new play in the skillful handiwork of Alan Dale. The criticisms of the *Herald*, *Sun*, *Times* and *World* are just the ordinary sort of stuff written to please the managers and to offend nobody. All of the four last mentioned earnestly insist that the play is very interesting. Yet it is entirely clear from the descriptions they give of it, that it can interest only vulgar or "morbid" minds.

We shall not undertake even to sketch the plot of this play, the main personage in which is an intensely immoral woman. Mr. Winter points out the obligation of all writers for the stage or for the reading public to refrain from "opening a drain pipe on the public mind" unless he has something more important to say than to repeat the old remark that "evil communications corrupt good manners." He does not contend that plays treating of illicit love are always corruptive of public morals, but, and here Mr. Winter preaches the gospel truth,

These are very wise and excellent words, by one of the best friends of the stage, and one of the best writers on dramatic topics. The time seems to have come when refined people must keep away from all the "opening nights" at pretty much all the theatres.

THE TRUST INFLUENCE
Has Seriously Affected the South this Season
—Managers' Hands Tied.

Augusta, Ga., Chronicle, Jan. 16.

During the present theatrical season I have been asked many times, by people who appreciate plays, why it is that Augusta is not given better attractions, and why people are compelled to go to the theatre to see very cheap repertoire companies walk, or rant, through plays that have become threadbare by usage. Conditions are the same all over the South.

During the first part of the season as answer there was the yellow fever scare. Then there came the old, old "5-cent cotton" story.

True, these two have had effect in their way, but there is a more tangible and far-reaching influence than either or both combined. It is the influence of the Theatrical Trust, which has in its grasp the theatres of almost the entire country. Five men are at the bottom of all this. As it now is the South suffers the most of all sections. The larger cities are not hurt, but the "one night stands" reap the unjust reward.

You must know that there is a firm in New York city which does a great deal—in fact most—of the booking of routes for theatrical companies. They, with others, are supposed to form the "Syndicate" which now has the dramatic profession at the throat.

It matters not how they got this hold; they have it, and they will keep it just so long as the theatre-going public will submit. There was a time when the name of "Frohman" on a billboard was a delight. Now the knowing ones overlook it, or else they wink the other eye and pass on.

A southern manager cannot get what his patrons want. He must sit with his hands tied and take whatever comes his way—which means just those attractions which the Syndicate, in its all-seeing judgment, may fit to send. If he asks for bread they give him a stone, and if he asks for fish they give him a serpent.

When managers first agreed to let this New York firm do their booking for them they perhaps thought they were falling into a good thing. They saw it would not be necessary for them to go to New York before the season opened and make contracts as they had in years gone by. All they would have to do would be to sit down and wait.

But probably they could not see what was coming. They could not know that though they may have dates for the appearance of certain attractions that those attractions would never reach them.

They knew not that companies would be kept from the territory, if the Syndicate deemed that money thereby would go into its pockets.

The people want good plays, and good players, and if, throughout the United States, they will take a decided stand, the Trust will not last very long, and once more the "provinces" can get good attractions.

Naturally, a house manager wants to make money. He is not in the business for his health, and he takes anything that comes. For this reason the South has, this season, been flooded with poor players of melodrama and comedy. People have gone to see them from the mere fact that they wanted some way to pass an evening; and not because the companies asked only 10, 20 and 30 cents.

They have no more business on the stage than an infidel in a cathedral pulpit. When the Trust is boycotted out of business, and good actors are allowed to go where they choose, then the days of the "harm fatter" will shorten and the stage will once more assume its proper place.

Mr. Richard Mansfield, Mr. Francis Wilson, Mrs. Minnie Maddern Fiske, Mr. James O'Neill, and a few others have taken a stand against the Syndicate. The leading newspapers of the country are "against" it, and others will fall into line. These appreciate the fact that even the public are at the mercy of the Trust.

When the Trust has passed into history and art blossoms again, there will be no more "advancer stuff" setting forth the claim that the "original cast" will bow to the one-night stand.

Inferior actors will not be sent out and heralded as the same who made metropolitan successes.

The people of the South are willing to pay their money for the real thing, but when northern managers send out tin and stamp it silver,

then comes the time to call a halt.

Deliberate Lying by the Trust.

Editorial, New Orleans Picayune, Jan. 31.

Under this galling caption THE DRAMATIC MIRROR prints a scathing denunciation of the falsehoods and misrepresentations with which the Trust still endeavors to mislead and to deceive the people. On this occasion the charge of insincerity and of direct and deliberate falsehood is laid at the door of our own Marcus Klaw and Abraham Erlanger, who are the exclusive and unscrupulous booking agents of the Syndicate. Our purpose in reproducing this biting commentary upon the interested and cruelly dishonest fabrications hatched in the brains of the delectable Klaw and the hectoring Erlanger, is two-fold. Not only do we desire to show that the little respect entertained by the *Item* for the disgraceful business methods and unblushing mendacity of these Baxter street shysters is almost universally entertained, but also to establish that they are most contumacious, disregarded and scorned by those who have known them longest and best.

Blacklisted.

An actress of eighteen years' experience on the stage has been blacklisted by the agency end of the Trust because two years ago she dared to threaten suit unless she received an amount of salary due her. There are others who have been blacklisted by the "agency" of the Trust. But a time will come when this kind of "business" will react upon the Trust.

PLAYING A GAME OF BLUFF?

NOT BELIEVED IN NEW ORLEANS THAT TRUST THEATRES WILL BE BUILT.

Are Klaw and Erlanger Trying to Work the Scheme By Which They Fooled Savannah Several Years Ago?—A Little Theatrical History Pertinent at The Moment.

Daily Item, New Orleans, Jan. 31.

The local representatives of the Theatrical Syndicate are playing the "new theatre confidence game" exceedingly well. In the presence of a large crowd of curious spectators ground was broken this morning at the corner of Tulane avenue and Dryades street for the two Thespian temples the Trust has promised the amusement-loving public. But despite this gigantic and finished bluff the people are still unconvinced. They do not believe that an earnest effort is being made to give them two new places of amusement for the theatrical season of 1898-99.

Klaw and Erlanger went through the same performance at Savannah, Ga., that they are now dishing up to the people of New Orleans. They made all the arrangements for the erection of a new theatre, and flunked at the last moment. The following extract from the Savannah Morning News of August 28, 1895, gives the details of the negotiations which were then pending for the erection of a theatre at Savannah:

Mr. Marc Klaw, of the firm of Klaw and Erlanger, of New York, which represents theatres and makes theatre bookings throughout the country, arrived yesterday on the Birmingham, and is at the De Soto. Mr. Klaw came to Savannah for the purpose of looking into the matter of getting a new theatre here, it being well known that the present theatre is controlled by the Greenwall Theatrical Credit Company, of New York City. Mr. Klaw went to see Mr. C. H. Dorsett, a prominent real estate dealer, with regard to his plans, and stated yesterday that the result of his interview with Mr. Dorsett was very satisfactory.

"I was referred to Mr. Dorsett," Mr. Klaw said, "as a real estate man who is thoroughly posted on the situation here, and for the present I have left the matter entirely in his hands. There are a good many questions to be considered in making the selection of a site. Such a building as we would want should be near the centre of the city, or in the business portion, and the location of the street car lines must be considered. Mr. Dorsett will look into the matter and see what advantageous sites can be secured."

"What plan do you propose to pursue?" Mr. Klaw was asked.

"My idea is," he replied, "that a handsome office building in the business section of the city, with a theatre back of it, would pay handsomely. We expect to interest the people here in the matter, and to take a share in it ourselves. Then, of course, we would guarantee and secure the lease for a certain number of years. Such a building should cost from \$250,000 to \$300,000, and on that amount, I am satisfied, would easily pay 10 per cent. Savannah has very few fine office buildings and such a structure would be an attraction as well as a paying investment. We expect to come here and we look on this as the best plan, especially for the people here, as there would be an additional interest in the theatre. If we cannot get here on this plan, however, we will do so on some other."

It will be seen that Marc Klaw made the same assertions in Savannah that he has made in New Orleans. But over two years have passed and the Trust has not erected any theatre in Savannah. The same conditions existed in the Georgia city that exist here now. The Trust was badly whipped and sought revenge. It spread the rumors about the erection of a new theatre at Savannah in order to perfect the booking. In New Orleans the same performance is being gone through with.

The Trust's Lies React Upon It.

Chicago Record, Jan. 25.

Francis Wilson has authenticated a report, printed in this column yesterday, in which it was said that he had scored a point against the Theatrical "Syndicate" by making an engagement directly with the manager of the Park Theatre, Philadelphia. And yet it seems the transaction has been so misunderstood that some have thought the transaction meant the surrender of Mr. Wilson to the Syndicate; and, in fact, this was the report sent from the East. That this was an error or a misstatement of Mr. Wilson's position is made evident by a telegram received yesterday by Mr. John Hanlin, of the Grand Opera House. It was brief, but not less decisive:

"Declaration of my surrender to Theatrical Trust is a lie." FRANCIS WILSON.

Richard Mansfield, through his manager, A. M. Palmer, was not less emphatic in denying that he had surrendered to the Syndicate because he had